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VOGUE

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Like its many predecessors, the 1909 Blue Book contains no illustrations, Tiffany & Co. finding it inexpedient to issue an illustrated catalogue, as many of their richer articles are not duplicated, and their general stock is constantly changing through the introduction of new patterns

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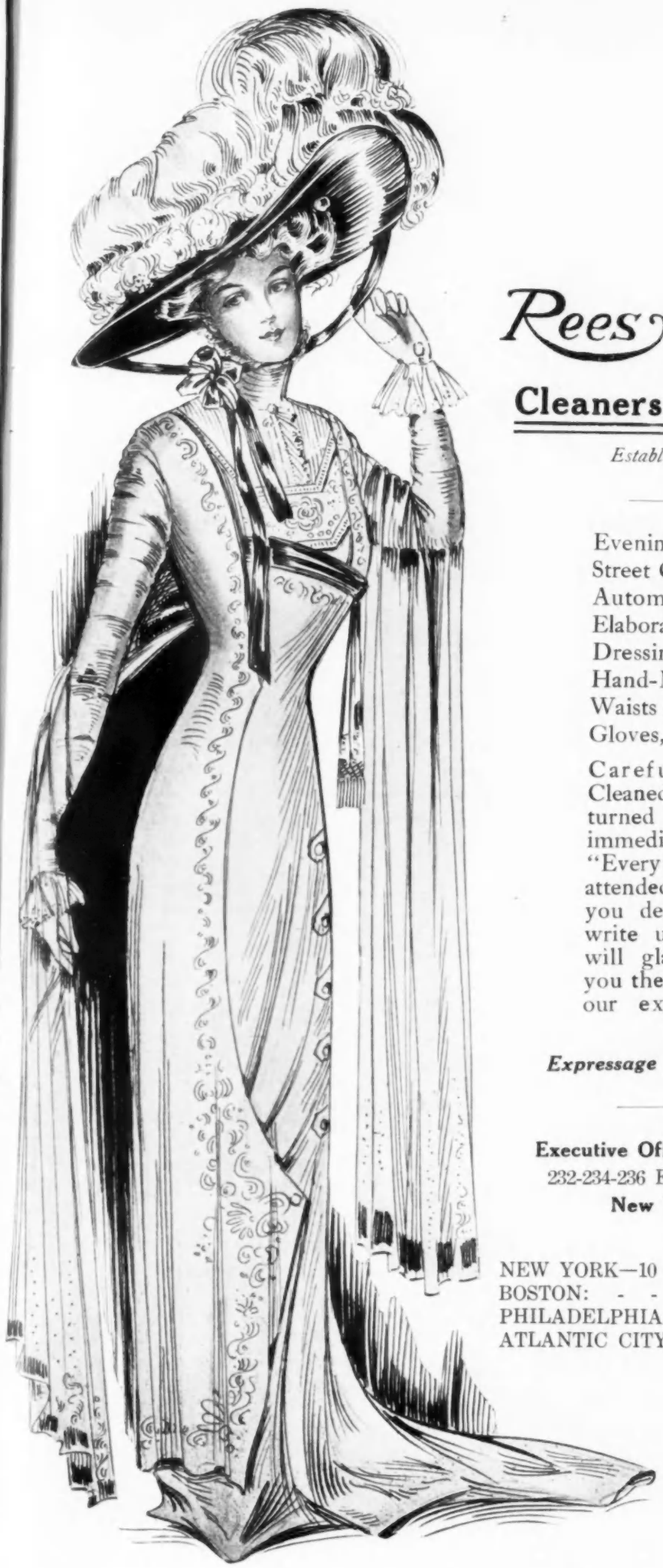

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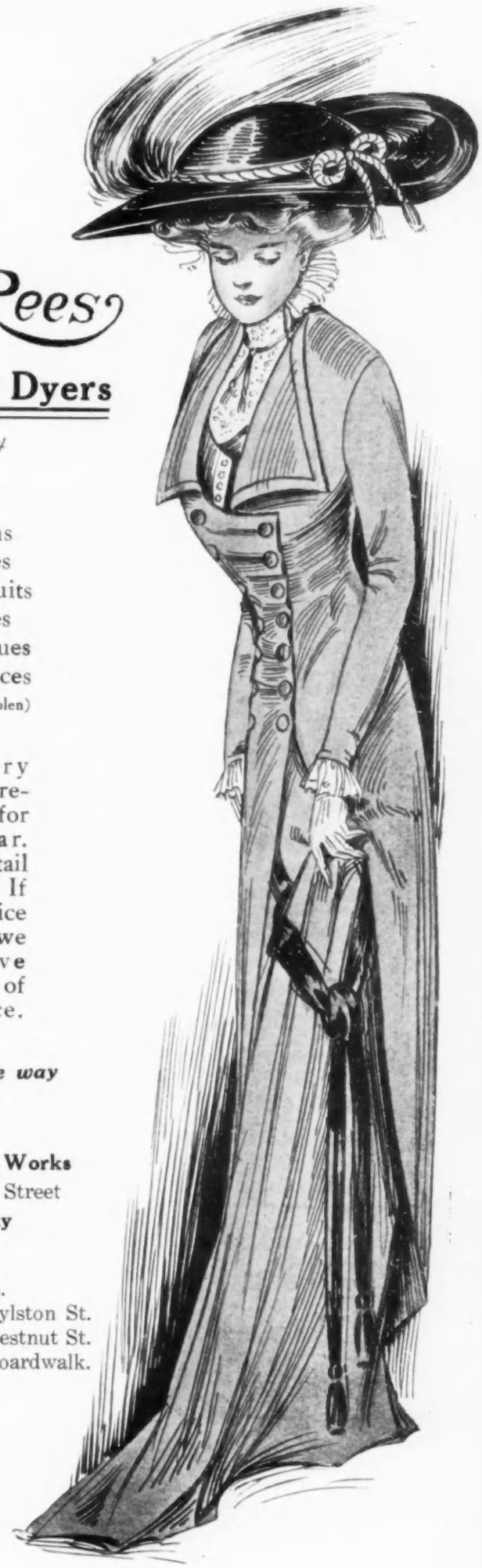

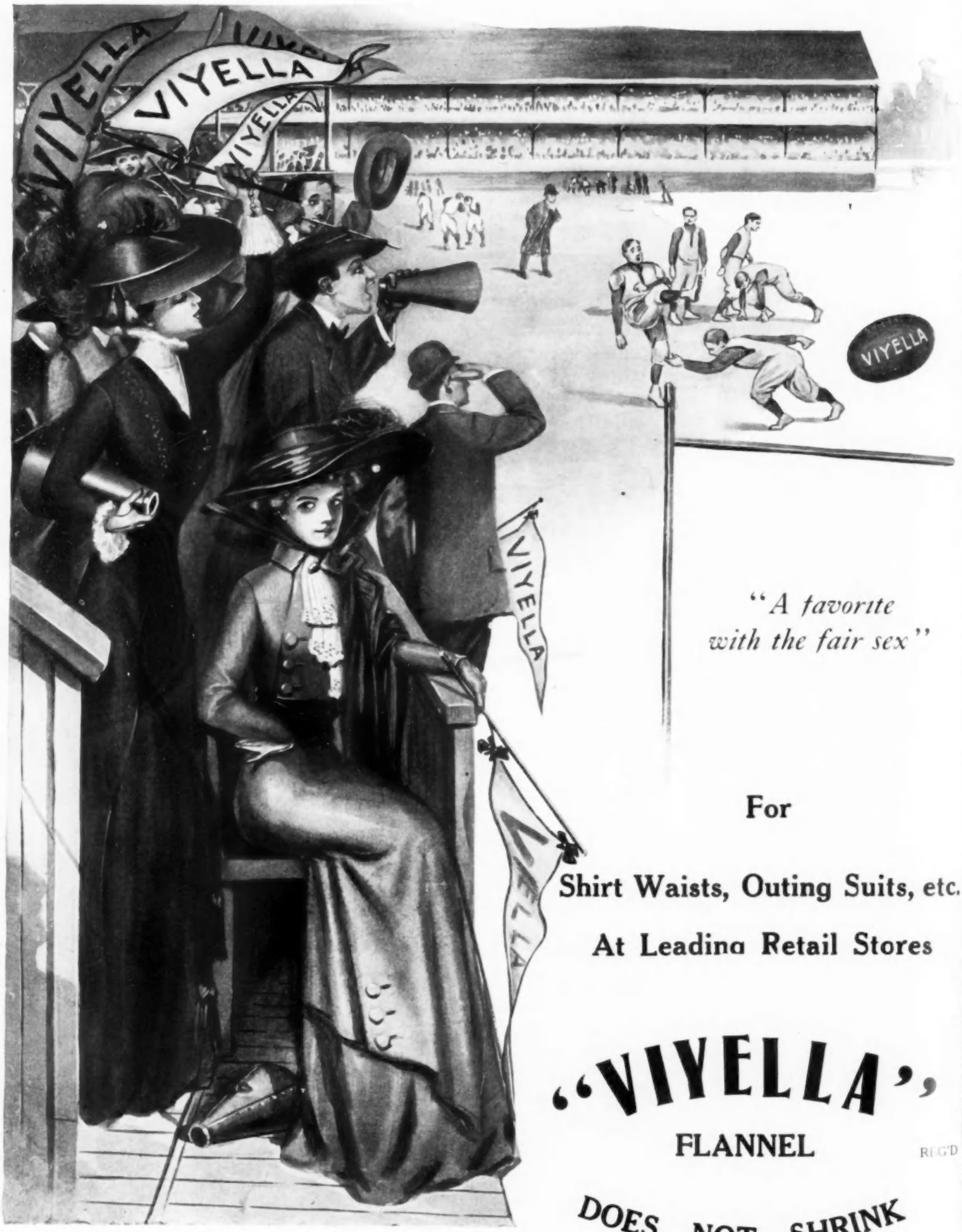

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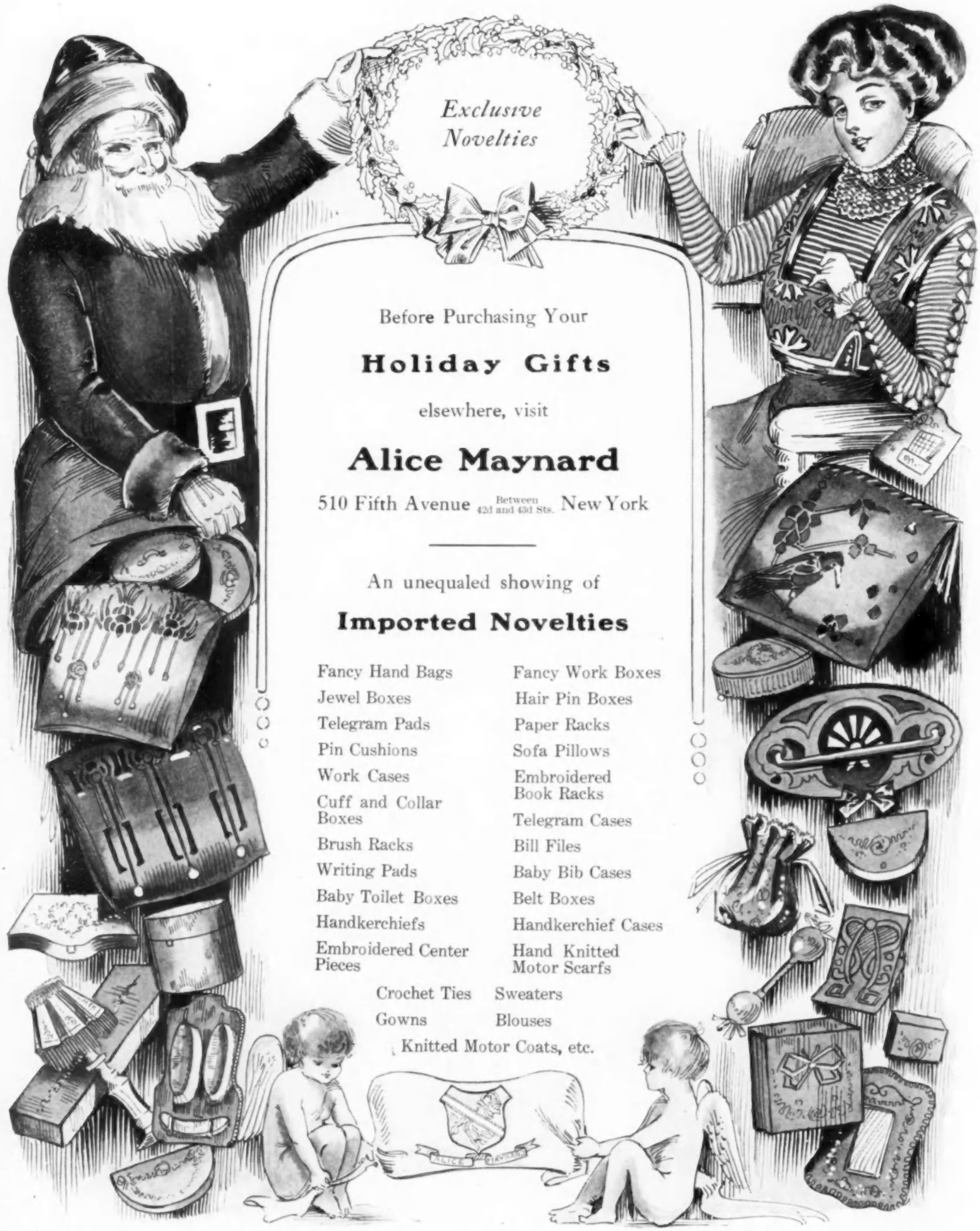
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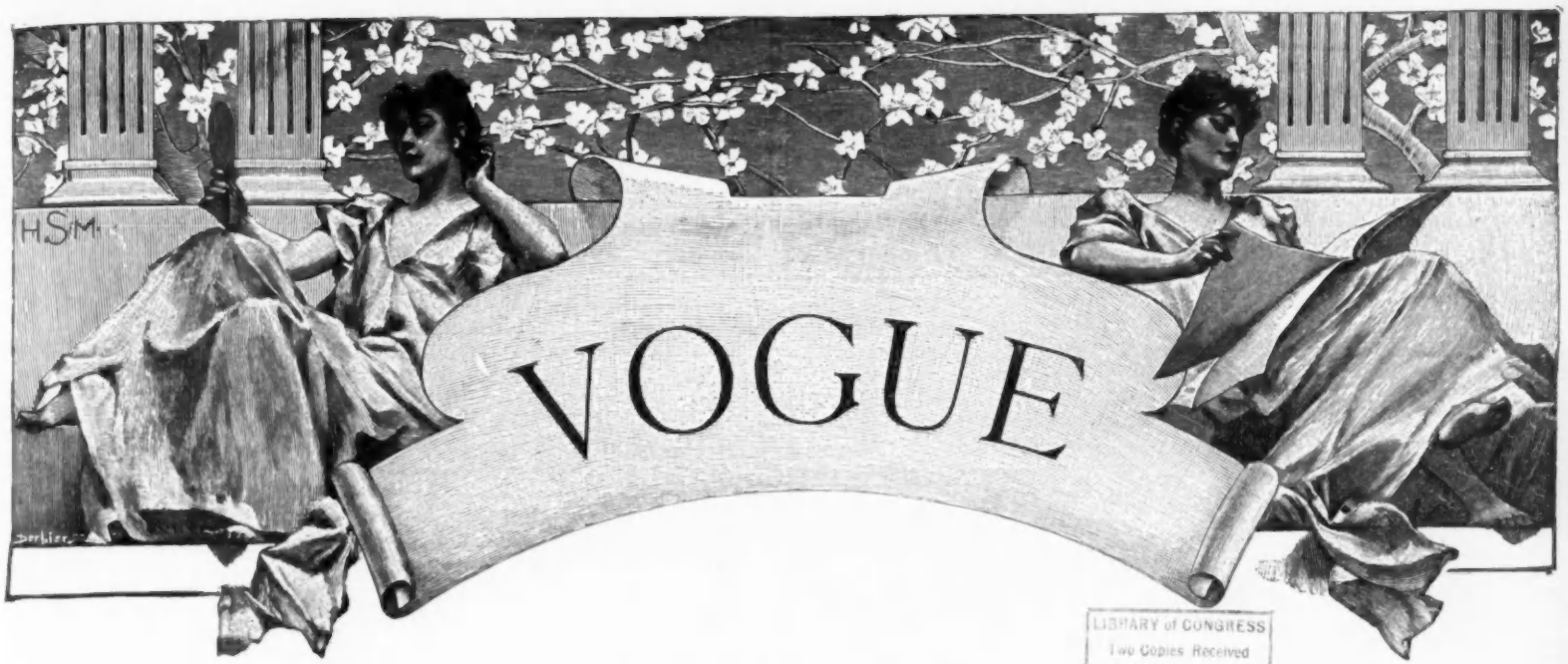

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SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Le Boutillier.—At Lenox, Mass., on Sunday, 25 Oct., 1908, in her 57th year, Elizabeth, eldest daughter of Margaret and the late Thomas Le Boutillier.

Weisse.—On Saturday morning, 24 Oct., Mary Elizabeth Weisse, wife of Faneuil D. Weisse, M. D., and daughter of the late Henry Suydam, at her residence, New York City.

ENGAGED

Brandt-Poundstone.—Miss Lenita Brandt, daughter of the late Jacob Brandt, Esq., of Baltimore, Md., and Commodore H. C. Poundstone, U. S. N.

Dulany-McElhone. — Miss Rebecca Anne Dulany, daughter of Mr. and Mrs. Richard Hunter Dulany, of Virginia, to Mr. Frederic Ferguson McElhone.

Kelly-Welsh. — Miss Dorothy Lehman Kelly, daughter of Mr. and Mrs. Philip T. Kelly, Jr., of Philadelphia, and Mr. Joseph Wicks Welsh, of New York.

Lund-Van Dusen.—Miss Muriel Leila Lund, daughter of Capt. Francis Bazett Lund, of Lawrence Park, Bronxville, N. Y., to Mr. Lewis Barlow Van Dusen, of Philadelphia.

Morse-Humpstone.—Miss Louise Violet Morse, daughter of Lieut. Commander Jerome E. Morse, United States Navy, and Mr. Ernest Braislin Humpstone.

Richards-Boardman.—Miss Dorothy Rice Richards, daughter of Mr. James Richards, to Mr. Philip Boardman.

WEDDINGS

Adams-Hubbell. — 31 Oct. — Mr. Mason Tyler Adams and Miss Juliette E. Hubbell, daughter of Mr. Charles Buckley Hubbell, were married in the Brick Presbyterian Church on 31 Oct. Bridesmaids. Miss Margaret Hubbell and Miss Ruth R. Hubbell. Best man: Mr. William E. S. Griswold. Ushers: Mr. Prescott Slade, Mr. Lawrence Slade, Mr. Charles G. Bartlett, Jr., Mr. Franklin H. Mills, Mr. Frederick H. Brooks, Mr. James M. Magee, Mr. James B. Neale, Mr. Charles H. Welles, Jr.

di Villaforeste-Fachiri. — 31 Oct. — The Marquis Farace di Villaforeste, of Rome, and Miss Caterine Fachiri, daughter of the late Pandelli Y. Fachiri, formerly of New York, were married in St. James's Church, London, England, on 31 Oct. A wedding breakfast followed the ceremony at Hans Place, the home of the bride's mother.

Picabia-Marrin.—26 Oct.—Mr. Lorenzo Martinez Picabia and Miss Marie Josephine Ainsworth Marrin, daughter of Mr. William Joseph Marrin, were married on 26 Oct. in the Catholic Church of St. Vincent de Paul. The Rev. Father Dinand officiated. Maid of honor: Miss Angele Jova. Bridesmaids: Miss Evelyn Waldron, Miss May Barrett Lee and Miss Frances Alexander. Best man: Mr. Clyde Gordon Benedict. Ushers: Mr. Henry Jova, Mr. John Jova, Mr. Theodore E. Tack, Jr., Mr. Bertrand Graham, Mr. Ralph C. Carrill and Mr. Charles B. Sinclair. A reception and wedding breakfast followed the ceremony at the home of the bride's parents. Among those present were Mr. and Mrs. Henry Asher Robbins, Mr. and Mrs. Robert J. Hoguet, the Misses Hoguet, Mr. and Mrs. J. Herbert Johnston, Mr. and Mrs. William Armstrong Greer, Mrs. Auguste Noel, Miss Josephine Noel, Mr. and Mrs. Emile Vatable, Mr. and Mrs. August Vatable, Mrs. Edward Fort, Miss Fort, Mr. and Mrs. Paul Fuller, Mrs. John J. Jova, Dr. and Mrs. Welcome Alexander, Mr. and Mrs. Rene T. Bauregard, Mr. and Mrs. Henry T. Bauregard, Mrs. Robert E. Robinson, Count Emelilio del Sera, Mr. and Mrs. Frederick L. Rodewald, Mr. and Mrs. Christopher F. Brown, and Mr. and Mrs. Richard Chisolm.

White-Van Rensselaer. — 29 Oct. — Mr. George C. White, Jr., and Miss Mathilde Van Rensselaer, daughter of the late Stephen Van Rensselaer, of Orange, N. J., were married in Grace Church on Thursday, 29 Oct. Bridesmaids: Miss Beatrice de Coppet and Miss Gertrude de Coppet. Best man: Capt. Averill, U. S. A. Ushers: Mr. Howard Hadden, Mr. George Hewlett, Mr. Robert Boyd, Mr. Willis Wood, Mr. Samuel Streit and Mr. T. Magee Ellsworth. Among those present at the ceremony were Mrs. Stephen Van Rensselaer, Mr. and Mrs. Charles A. Van Rensselaer, Mr. and Mrs. Stephen Van Rensselaer, Jr., Mrs. John Magee Ellsworth, Mrs. John Wilmerding, Mr. John C. Wilmerding, Jr., Mr. and Mrs. Hamilton R. Fairfax, Miss K. V. R. Fairfax, Mr. and Mrs. J. Langdon Erving, Mr. and Mrs. Hamilton Hoppin, Mr. and Mrs. Benjamin W. Arnold, Mrs. Charles Phelps, Mr. and Mrs. Stowe Phelps, Mr. and Mrs. Anselm Phelps, Mr. and Mrs. Duane, the Rev. and Mrs. Duane Pell, Mr. and Mrs. Egerton Winthrop, Jr., Miss Florence Van Rensselaer, Mr. and Mrs. George B. McClellan, Mr. and Mrs. Ed de P. Livingston, Mr. and Mrs. Henry de Coppet, Mr. and Mrs. Alexander Van Rensselaer, Miss Fell, Mr. John Fell, Mr. and Mrs. Louis G. Boissevain, Mr. Rhinelander Waldo, Mr. Madison Grant, Mr. G. de Forest Grant, Mr. and Mrs. Henry A. Coster, Miss Martha Coster, Mr. O. De Lancey Coster, Mr. and Mrs. Frederick R. Coudert, Mr. and Mrs. Ernest Lorillard, Mr. and Mrs. Horace Gallatin, Mr. and Mrs. Bayard Van Rensselaer, Dr. Howard Van Rensselaer, Mr. and Mrs. Louis Gawtry, Mr. and Mrs. Kilaen Van Rensselaer, Mr. and Mrs. Courtlandt S. Van Rensselaer, Mr. and Mrs. Wm. Bayard Cutting, Miss Leary, Mr. and Mrs. Wm. Augustus White, Mr. and Mrs. J. Norman de R. Whitehouse, Mr. and Mrs. George Waddington, Miss Elizabeth Waddington, Mrs. A. Van Rensselaer, Miss Alice Van Rensselaer, Mr. and Mrs. Eugene Van Rensselaer, Miss E. Van Rensselaer, Mr. and Mrs. Singleton Van Shaick, Mr. and Mrs. L. K. Wilmerding, Miss Caroline Wilmerding, Mr. and Mrs. L. K. Wilmerding, Jr., Mr. and Mrs. Edward King, Mrs. Bradish Johnson, Mrs. Moses Taylor, Mrs. W. Pierson Hamilton, Mrs. John Dyneley Prince, Mrs. Frank Hunter Potter, Mrs. Dunlap Hopkins, Mrs. Rudolph Schirmer, Mrs. Robert P. Huntington, Mrs. Gilbert Jones, Mrs. William C. Heath, Mr. and Mrs. Herbert Squiers, Miss Helen Squiers, Miss Grace Bigelow, Miss Margaret Rollo, Mrs. Harry H. Duryea, Mrs. Cornelius C. Cuyler, Mrs. James Benckard, Mrs. Frederick E. Lewis, Mrs. Charles G. Francklyn, Mrs. Thomas Hastings, Mrs. C. Morton Whitman, Mrs. Walter Chappell, Mrs. John Magee, Mr. and Mrs. J. F. Dryden, Mr. and Mrs. Foreset Dryden, Senator Everett Colby, Mr. and Mrs. George G. Frelinghuysen, Mr. and Mrs. Charles B. Freeman, Mr. and Mrs. Cornelius Blair Mitchell, Mr. and Mrs. Samuel Freeman, Dr. and Mrs. D. Hunter McAlpin, General and Mrs. E. P. Meany, Miss Cornelia Gallatin, Mr. Albert E. Gallatin, Mr. and Mrs. George R. Schieffelin, Mrs. William S. Kernochan, Major and Mrs. John C. Mallery, Mrs. Robert F. Stockton, Mrs. William L. Dayton, Mrs. John W. Minturn, Mrs. E. A. Leroy, Jr., Miss Meta Mackay, Mr. and Mrs. Henry A. Crosby, Miss Beatrice Crosby, Mr. and Mrs. Henry Ives, Miss Ives, Mrs. William H. Maclay, Mrs. James P. Kernochan, Mr. and Mrs. T. Shaw Safe, Mr. and Mrs. J. J. Wysong, Colonel and Mrs. Delancey A. Kane, Mr. and Mrs. Charles F. Hoffman, Mr. and Mrs. Lewis Quentin Jones, Mr. and Mrs. J. Thompson Spencer, Mr. and Mrs. William E. Glyn, Mrs. Frederick Pearson, Mr. Henry Sedgwick, Mr. Robert Booraem, Mr. and Mrs. Charles Scribner, Mr. and Mrs. Charles W. Armour, Mr. and Mrs. Ransom H. Thomas, Mr. and Mrs. George E. Chisolm, Mrs. John A. Stewart, Mr. Alfred R. Whitney, Mr. Joseph W. Harriman, Mr. Herman Behr, Mr. and Mrs. Marcellus Hartley Dodge, Mr. and Mrs. George C. Tuttle, Mr. and Mrs. Charles Freeman, Mr. and Mrs. Henry Patterson Phipps, Mr. and Mrs. Harrie A. Freeman, Miss Fanshawe. A small reception followed the ceremony at the Colony Club.

WEDDINGS TO COME

Aitken-Vietor.—15 Dec.—Miss Harriet C. Aitken, daughter of Mr. Robert Aitken, and Mr. George F. Vietor, Jr.

Hasell-Borwick. — 7 Dec. — Miss Mary Mason Hasell, daughter of Mr. Lewis Cruger Hasell, and Mr. George Borwick, of London, England; Monday, 7 Dec., in Grace Church.

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Parsons-Hollingsworth. — 24 Nov.—Miss Evelyn K. Parsons, daughter of Mr. Schuyler Parsons, and Mr. Amor Hollingsworth; St. Mark's Church at Islip, L. I.

Parsons-Weld.—7 Nov.—Miss Sylvia Parsons, daughter of Mr. William Barclay Parsons, and Mr. Rudolph Weld.

HOT SPRINGS

Wilde.—Miss Dorothy Wilde, assisted by Miss Amy Schermerhorn, gave a tea on 26 Oct. at the Casino, following a putting contest in which the participants were Miss Alice Van Rensselaer, Miss Marie Winthrop and Mr. Robert Batcheller, who were the prize winners, and Miss Helen Fitch, Miss Marion Stoddard, Mrs. F. M. Freeman, Miss Elizabeth Lattimer, Mrs. Sydney Wynne Foulks, Miss Amy E. Schermerhorn, Miss Charlotte Delafield, Mrs. Stuart Duncan, Mr. Lispenard Stuart, Mr. Melville E. Ingalls, Mr. Sydney Wynne Foulks, Mr. Quentin Feltner, Mr. Andrew Doherty, Mr. B. B. Kirkland, Mr. F. J. Gown, Mr. Julian Fairchild, and the Rev. John Scott. In the putting match Miss Van Rensselaer won the first prize, and Miss Marie Winthrop the second.

LENOX

Chrysanthemum Show. — The annual Chrysanthemum Show was held in the Town Hall on Wednesday and Thursday, 28 and 29 Oct. The exhibitors included Mr. William D. Sloane, Mr. Giraud Foster, Mr. Charles Lanier, Mr. Robert W. Paterson, Miss Cornelia Barnes, Mrs. Frank K. Sturgis, Mrs. Edward R. Wharton and Miss Adele Kneeland. Among those present were Mrs. John E. Alexandre, Mrs. James Wadsworth, Mrs. Hildreth K. Bloodgood, Baron and Baroness Von Broning, Mrs. Newbold Morris, Baron and Baroness Von Hengelmueller, Prince Windisch-Graetz, Mr. Charles Lanier, Mr. William D. Sloane, Mrs. George E. Turnure, Miss Clementina Furniss, Capt. and Mrs. John S. Barnes, Mr. and Mrs. Robert Brewster, Mrs. J. W. Haven, Miss Grace Wilkes, Mrs. Joseph H. Choate, Miss Mabel Choate, Mr. Frederic de Peyster Foster, Mrs. Charles Carroll Jackson, Mrs. William E. Griswold, Mrs. A. H. Gallatin, Mr. Albert Gallatin, Mrs. H. A. Crosby, Miss Beatrice Crosby, Mrs. W. H. Maclay, Mrs. W. S. Kernochan, Mrs. John W. Minturn, Mrs. J. C. Mallery, Mr. and Mrs. David Lydig, Mr. and Mrs. S. Parkman Shaw, Miss Emily Biddle, Mr. Robert W. Paterson, Mr. John Innes Kane, Mr. Eliot C. Brown, Mr. and Mrs. Howard Willetts, Dr. E. R. Culver, and Mr. and Mrs. Herman Popperu.

Dana.—Mr. and Mrs. Dana gave the final hunt breakfast of the season at Highwood on Saturday, 24 Oct. Among those present were Mr. and Mrs. Richard C. Dixey, Mr. and Mrs. Arthur S. Hardy, Miss Elizabeth Gray, Miss Emily Biddle, Mrs. William B. Bacon, Miss Emily Bacon, Miss Aleid Schenck, Mrs. Oscar Iasigi, Dr. and Mrs. William Armstrong, Mr. and Mrs. Robb De Peyster Tytus, Miss Cornelia Barnes, Mr. and Mrs. Daniel P. Griswold, Mrs. H. A. Crosby, Miss Dorothy Crosby, Miss Pellew, Mr. Eustace Jaques, Miss Gertrude Parsons, Mr. and Mrs. Harry Livingston Lee, Miss Georgiana Sargent, Mrs. William S. Kernochan, Mr. and Mrs. William Pollock, Mr. Thatcher M. Adams, Mrs. Joseph W. Burden, Mrs. Francis C. Barlow, Miss Rosalie Goodman, Miss Meta Mackay, Miss Clementina Furniss, Miss Anna B. Shaw, Mrs. Bradley Gilman, Miss Dorothy Gilman, Lady Pritchard, of London; Mrs. Thomas Shields Clarke, Mrs. S. Parkman Shaw, Mr. Edward H. Delafield, Mr. Francis Dillon Fitzgibbon, Dr. Henry Cecil Haven, Mr. and Mrs. Robert S. Brewster, Mrs. Frederick Bull, and Mrs. Thomas Richardson, of Washington. Following the hounds in the run preceding the breakfast were Mr. David T. Dana, Master of the Hounds; Mrs. Dana, Miss Helen Alexandre, Miss Heloise Meyer, Miss Vera Bloodgood, Miss Constance Folsom, Miss Isabel Shotter, Mr. Harold S. Sidway, Mr. Chester G. Burden, Mr. Van Ness Phillip, Mr. Frederick Bull and Mr. Newbold Morris, with Mr. Somerville as huntsman.

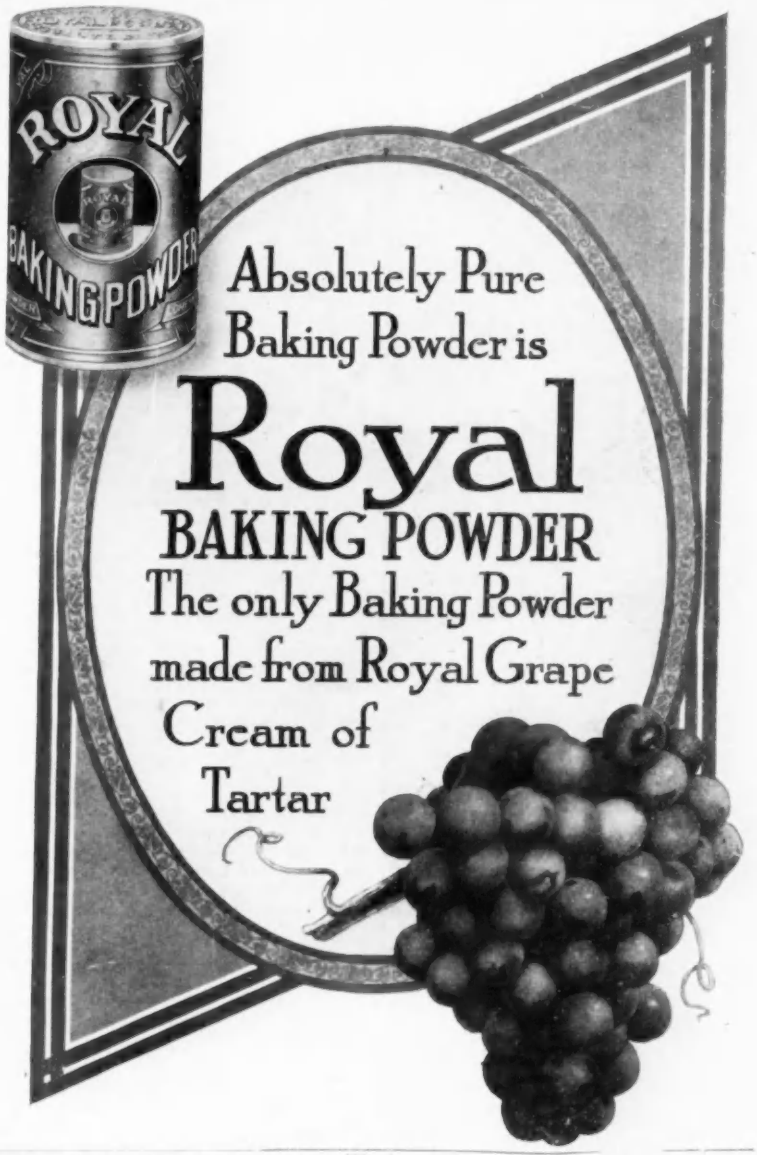
MORRISTOWN

Nicoll.—Mrs. Benjamin Nicoll gave a musicale and tea at the Whippany River Club at Morristown on 3 Nov. Among the guests were Mr. and Mrs. Hamilton McKay Twombly, Mr. and Mrs. Richard H. McCurdy, Mrs. Cornelius B. Mitchell, Dr. Leslie D. Ward, Dr. F. Landon Humphreys and Mrs. Humphreys, Mr. and Mrs. George Russell, of New York; Mrs. Jacob W. Miller, Mrs. Stowe Phelps, Mrs. B. Ogden Chisholm, Mrs. Thomas W. Cauldwell, Miss Pyle, Mr. and Mrs. Samuel Freeman, Miss Ruth Kahn, Miss Nicholl, Mr. John M. Dillon, Mr. Udo Fleischman, Mr. C. M. Fleischman, Dr. and Mrs. Harry A. Henriques, Miss Clara Foster, Miss Butterworth, Mrs. Philip Kearny, Mr. and Mrs. Charles Pfizer, Mr. J. A. Stursburg, Mr. and Mrs. George Walker Jenkins, Mr. and Mrs. Noah C. Rogers, Mr. and Mrs. Henry F. Taylor, Mr. and Mrs. A. Filmore Hyde, Mr. and Mrs. J. O. H. Pitney, Mrs. Edward E. Swift, Mr. and Mrs. George Fraser, Mr. and Mrs. Alfred Bond, Dr. and Mrs. David Hunter McAlpin, Mr. and Mrs. Charles Scribner, Mr. and Mrs. Charles W. Armour, Mr. and Mrs. Ransom H. Thomas, Mr. and Mrs. George E. Chisholm, Mrs. John A. Stewart, Mr. Alfred R. Whitney, Mr. Joseph W. Harriman, Mr. Herman Behr, Mr. and Mrs. Marcellus Hartley Dodge, Mr. and Mrs. George C. Tuttle, Mr. and Mrs. Charles Freeman, Mr. and Mrs. Henry Patterson Phipps, Mr. and Mrs. Harrie A. Freeman, Miss Fanshawe, Mr. and Mrs. R. A. Grannis and the Misses Grannis, Dr. and Mrs. Alexander C. Humphreys, Mr. and Mrs. Henry S. Loud, Mr. and Mrs. Charles W. Armour, Mrs. Oscar Coles Ferris and the Misses Ferris, Mr. and Mrs. William Bayard Blackwell, Dr. and Mrs. F. H. Humphreys, Mr. and Mrs. C. Ledyard Blair, and the Rev. and Mrs. F. Landon Humphreys.

TUXEDO

Autumn Ball.—The annual autumn ball was given at the club house on 30 Oct. Among those present were: Mr. and Mrs. William Pierson Hamilton, Senator and Mrs. Chauncey M. Depew, Mr. and Mrs. J. W. Olcott, Mayor and Mrs. J. Philip Benkard, Mr. and Mrs. Richard Delafield, Mr. and Mrs. A. D. Juillard, Mr. and Mrs. W. G. Barnwell, Mr. and Mrs. J. F. Pierson, Mr. and Mrs. George Grant Mason, Mr. and Mrs. Richard Mortimer, Mr. and Mrs. Amory S. Carhart, who have returned from abroad; Mr. and Mrs. N. Thayer Robb, Mr. and Mrs. H. Casimer de Rham, Mr. and Mrs. Cornelius S. Lee, Mr. W. MacNeill Rodewald and Miss Rodewald and Mrs. James A. Garland, Mrs. James Brown, Miss Angelica Brown, Mr. and Mrs. Willis J. Best, Miss Best, Mr. and Mrs. Henry A. Carpenter, Miss Carpenter, Mr. and Mrs. C. J. Mathews, Miss Alyse Mathews, Mrs. Frank L. Jones, Mrs. Roland W. Betts, Miss Julia Hastings, Mr. and Mrs. Francis Burrall Hoffman, Mr. A. M. Orr, Jr., Mr. and Mrs. H. Rieman Duval, Mrs. Paul Bayne, Mr. and Mrs. W. Scott Cameron, Mr. and Mrs. Ben Ali Haggin, Mr. Gordon Maynard, Mr. and Mrs. Stephen Fitzgerald, Mr. and Mrs. Charles P. Williams, Mr. and Mrs. C. Russell Auchincloss, Mr. and Mrs. Ogden Mills and Miss Laid, Mr. and Mrs. George H. Hull, and Miss Lucia Hull, Miss Jean Delano, Miss Carol Harriman, Miss Janetta Alexander, Miss Julia Loomis, Miss Martha Kobbe, Miss Laura Emmet, Miss Sarah Robbins, Miss Cynthia Sherwood, Miss Evelyn Witherbee, Miss Emily Coe, Miss Margaret Winslow, Miss Gertrude Beekman, Miss Therese Ingersoll, Miss Margaret French, Miss Mary Wilde, Miss Maude Shepherd, Miss Catherine McCook, Miss Angelica Brown, Miss Dorothy Hayden, Miss Laura Hazard, Miss Vera Onativia, Dorothy Merle Smith, Miss Beatrix Buel, Miss Josephine Osborn, Miss Elsie Lazarus, Mrs. Robert Goelet, Mr. and Mrs. Robert Lee Morrell, Miss Jean Haggerty, Mr. and Mrs. John Sanford, Mr. and Mrs. Edward Manice, Mr. and Mrs. Edward De Clifford Chisholm, and Mr. and Mrs. Frank Browne Keech.

Alexander.—Mrs. Charles B. Alexander gave a dance on Saturday night, 31 Oct. Among the guests were: Miss Jean Delano, Miss Carol Harriman, Miss Janetta Alexander, Miss Julia Loomis, Miss Martha Kobbe, Miss Laura Emmet, Miss Sarah Robbins, Miss Cynthia Sherwood, Miss Evelyn Witherbee, Miss Emily Coe, Miss Margaret Winslow, Miss Gertrude Beekman, Miss Therese Ingersoll, Miss Margaret French, Miss Mary Wilde, Miss Maude Shepherd, Miss Catherine McCook, Miss Angelica Brown, Miss Dorothy Hayden, Miss Laura Hazard, Miss Vera Onativia, Miss Dorothy Merle Smith, Miss Beatrix Buel, Miss Josephine Osborn, Miss Elsie Lazarus, Miss Dorothy Kane, Miss Mae Vogel, Miss Gwendolin Condon, Miss Anzonella Kane, Miss Andreae, Miss De Koven, Miss Rodewald, Miss Emmet and Miss Loomis.



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GOSSIP

MAdame Chaminade, who made her first appearance as a pianiste in this country in Carnegie Hall, is an artiste to her finger tips, but she is not a player of big mold. There can be no doubt that as a composer Mme. Chaminade stands pre-eminent among women, and this without in any way disparaging the work of such talented women as Mrs. H. H. A. Beach and other Americans whose writings have found wide popularity. But Chaminade is able to write in the higher forms of music, such as orchestral suites and other of the larger forms, with the sure touch and strength of a master hand.

The program which the celebrated Frenchwoman chose to play for her first appearance here was rather light and would have been more suitable had it been performed in a smaller hall. A fluent technique, crispness and delicacy of touch are prominent factors of Chaminade's piano playing equipment. But she is not cast in the same lines as Mme. Bloomfield-Zeisler or Carreno; she has not the vigor or the strength which these performers possess. But the audience—which more than taxed the capacity of Carnegie Hall—was enthusiastic to the last degree and it must have been a satisfaction to the visiting musician.

It is a pity that Chaminade did not select her vocal assistants with greater care. The young woman and the man who sang her several selections, are little better than amateurs and their efforts deserve scant consideration.

The Olive Mead Quartet, which has been doing splendid work in this and in other cities during the past few years, left last week on a tour which will include Syracuse, Tonawanda, Buffalo, Cleveland, Duluth, Painesville, (O.), Lansing and Jackson, (Michigan), Peoria, Terre Haute, St. Louis, Savannah and Warrensburg. This organization will arrive home in time for the first New York Concert to be given 10 December.

Maud Powell, the violinist, May Mukle and Anne Ford are three other young women musicians who are now on tour. They have been associated in concert work for some time in London, and they all play so well as to merit the term "artists." Among the places they will visit are Aurora, (New York), and the leading cities in Michigan, Wisconsin, Iowa, Colorado, Arizona and California.

That the opera season is near is shown by the coming concert to be given in Carnegie Hall by Mme. Sembrich. Whenever this artist is about it may be set down as a fact that opera is not a great way off. This singer is sure to have some interesting material in her recital and as she is a past mistress of the art of singing there should be a pleasing program.

"Why doesn't Tetrazzini give a song recital?" asked a prominent musician a few days ago. This may have entered the head of that remarkable impressario Oscar Hammerstein, but what he thinks about it he has not revealed—so far. However, if she should decide to give a recital, it would surely prove a success and attract an audience that would probably not be able to get inside the particular place which might be secured for such an event.

The first performance of opera which is to be given at the Manhattan Opera House will bring forward Tosca and the new dramatic soprano, Labia. There is repressed excitement over this new comer who is announced as having dramatic gifts which are not far short of her reputed great voice and ability as a singer. With Labia coming to the mark expected of her and Renaud singing Scarpia—not to mention Zenatello, who should make a sensation singing Mario Cavaradossa's music—the Manhattan Tosca

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looks very much like the genuine thing. Next week's Vogue will contain the first week's repertoire of the Manhattan Opera Company.

Mischa Elman has begun his autumn tour in England, where he has just appeared at the Worcester festival, the feature of his playing being his rendition of several of the big violin concertos. Elman sails for this country in a few days and will be heard here in recital and with the Boston Symphony Orchestra.

Louise Homer, who soon begins her ninth season as leading contralto of the Metropolitan Opera Company, is busy with her concert engagement which will not close until early in November. She is expected to reach New York the 9th of November, when she will commence her rehearsals with the opera company.

Ada Sassoli, who may be remembered as the harpist that played with Mme. Melba when the latter sang in concert, is to return to this country in December for a concert tour.

EXHIBITIONS NOW ON

New York. Astor Library. Illustrations of architectural ornaments by sculptors of Prague, and colored reproductions of Russian embroidery.

Lenox Library. Danish etchings from Dr. Alexander Hellrung's collection.

Ehrich's. Early American art.

Keppel's. Portrait engravings by Robert Mentenil.

National Arts Club. Exhibition of sketches and studies by members. Ending 7 Nov.

American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Brooklyn. Pratt Institute. Drawings and paintings by Howard Pyle. Until 7 Nov.

Chicago. Art Institute. Twenty-first Annual of American Oil Paintings and Sculpture.

Philadelphia. Pennsylvania Academy of the Fine Arts. Seventh Annual of the Pennsylvania Society of Miniature Painters. Until 9 Nov.

St. Louis. Museum of Fine Arts. Third Annual of Selected Paintings by American Artists. Until 14 Nov.

Washington. Congressional Library. Etching by French artists of the nineteenth century; and collection of Arundel prints.

Buffalo. Albright Art Gallery. Paintings by George Glenn Newell. During November.

Worcester. The Worcester Art Museum. Fifth Annual Exhibition of Photographs. Opens 1 Nov.

EXHIBITIONS TO COME

New York. Fine Arts Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. 12 Dec. to 9 Jan. Exhibits received 23 and 24 Nov.

National Arts Club. Third Annual Exhibition of the Books of the Year. 11 Nov. to 27 Nov.

Brooklyn. Ye Handicrafters' Club. Exhibition of Arts and Crafts. 16 to 25 Nov. Exhibits received 12 and 13 Nov.

Chicago. Art Institute. Annual of the Atlan Club, 17 Nov. to 2 Dec., and Arts and Crafts Society, 8 to 22 Dec.

Philadelphia. Art Club. Nineteenth Annual of Oil Paintings and Sculpture. 16 Nov. to 26 Dec. Exhibits received 4, 5, and 6 Nov.

Pennsylvania Academy of Fine Arts. Sixth Annual of the Philadelphia Water Color Club. 23 Nov. to 20 Dec.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. 7 Dec. to 17 Jan. Exhibits received to 14 Nov.

GOSSIP

THE Pennsylvania Academy of Fine Arts and the Philadelphia Water Color Club will hold their sixth annual exhibition of original work in Water Color, Black and White, Pastel, or Drawing in pencil, crayon or pen or illustrations in whatever medium, at the Academy, Broad street above Arch, beginning Monday, 23

(Continued on page 710.)

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ART

(Continued from page 709.)

Nov. All work intended for exhibition must be entered upon the regular entry cards and sent to the Academy by 3 Nov., and all drawings must be received at the Academy by 5 Nov. Work entered from the city of New York may be sent to the Academy's agents, Messrs. W. S. Budworth and Son, 424 W. 52d street, by 5 Nov. Work entered from Boston may be delivered to the Academy's agents, Messrs. D. Roland Richards, 71 Newbury street, by the same date. Work, accepted by the jury, will be sent by these agents to Philadelphia and after the close of the exhibition will be returned at the expense of the management. Work not available for exhibition must be promptly called for upon notification by these agents of the jury's decision. Work, found not available by the jury at its Philadelphia meetings, will be promptly returned to the owner.

Through the liberality of Charles W. Beck, Jr., a prize of one hundred dollars will be awarded to the best work that has been reproduced in colors, for the purpose of publication. To be eligible for this prize, the fact of the reproduction of the work must be noted on the entry card which must be accompanied by a proof of the reproduction. The selection of exhibits and the bestowal of the prize are committed to the following Jury of Artists: Hugh H. Breckenridge, William S. Robinson, Colin Campbell Cooper, William L. Lathrop, George Walter Dawson and James Henry Moses.

The new Boston Museum of Fine Arts is now nearing completion, its exterior having been built from the foundations within a year's time. Internally the main spaces of the building are plastered, provided with windows and ready for finished floors. The use of wood has been reduced to a minimum with few wooden doors and the majority of windows made of steel or bronze. The floors are principally of marble, stone, brick or tiles. The foundations of the building for the school, described in one of our recent numbers, are well advanced.

The Exhibition of the National Arts Club of the Books of the Year, to be opened 11 Nov., will be of artistic interest, as it will include the original illustrations, manuscripts, bindings and posters of the past year. The exhibition of sketches and studies by the members, now being held, gives a very attractive showing, and some of the pictures are well worth seeing from an artistic point of view. George Wharton Edwards has several excellent studies of the sea, and the landscape of Bown, Germany, by Leon Dabo is also noteworthy. A studio interior by Louis C. Tiffany is to be noticed for its clever detail of rugs, and hangings. There are thirty examples of sculpture which are also of interest in showing the skill of the different members.

Thanks to the timely offer of Mr. Frank J. Gould, the sculpture department of the Winter Exhibition of the National Academy of Design, will be one of the most complete collections of American sculpture ever brought together. The Academy had announced that the south gallery would be devoted to sculpture only and painters, on account of the lack of space, were asked to limit their entries of pictures. But now that Mr. Gould, who lives next door to the Fine Arts Building, has offered his lofty riding circle to be used as a sculpture gallery, the problem of space has been done away with, and the painters, as well as the sculptors, are thus provided with ample room for their work.

THE COVER OF THIS NUMBER

THE graceful evening cloak which is illustrated in Mr. Stuart Travis's clever drawing on the cover page of this issue is from an original French model, imported by Lord and Taylor. It is in cerise panne velvet, hanging from the shoulders in graceful folds, pointed in the train and in front. It has a deep border of elaborate flower embroidery in heavy white silk on a chiffon foundation. The long butterfly sleeves are richly embroidered in large white flowers and finished with French ball fringe. The same beautiful silk flowers border the openings in front and form a deep collar effect, with pointed ends, finished with handsome ornaments of silk tassels. This cloak is lined with pale pink Liberty satin, having a deep under-ruffle of accordion plaited chiffon, and the opening is faced with soft lace, edged with a chiffon frill.

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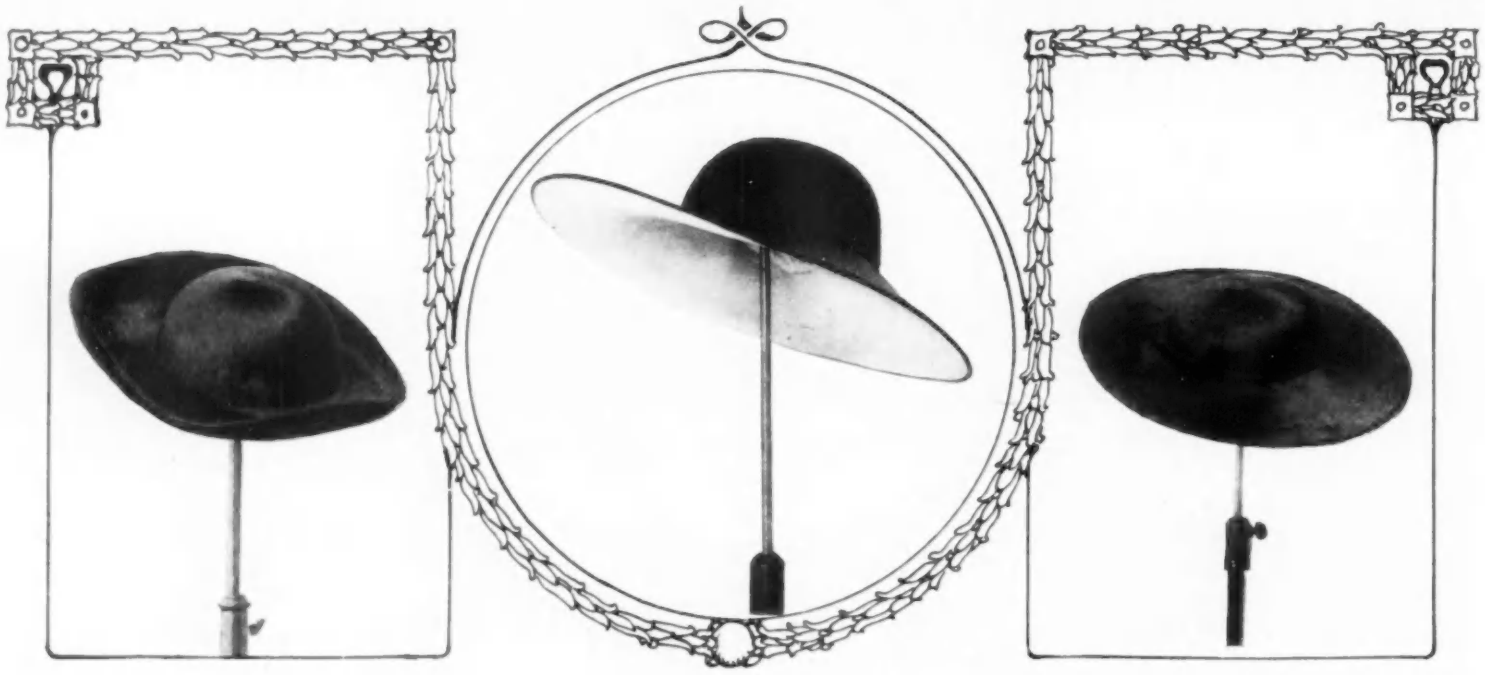
VOGUE
MILLINERY SUPPLEMENT

STUNNING BLACK AND WHITE REBOUX MODEL

FROM LORD & TAYLOR



THREE SMART SHAPES

New silk beaver model in stone green. The brim rolls up slightly in tri-corne shape.

Large hat in a smart combination of black and white. The upper part is smoothly covered with black satin, and the brim is faced with white satin. From Renard.

Very large shape of thick furry beaver in soft taupe. The brim droops slightly at front and back.

DESCRIPTIONS OF ILLUSTRATED MODELS

SUPPLEMENT COVER

THE fad for black and white effects has come in very forcibly this season, and it cannot be denied that this combination has a charm all its own in the lovely wintry materials and the exquisite novelties in the way of trimming, and that it never fails to impart a touch of supreme elegance to the entire toilette.

On the Supplement cover this week is a Reboux hat imported by Lord & Taylor, which owes the stunning effect it produces not only to its really superb contours, but also to the fact that no other color but black and white was employed in its development.

The shape is large and exceedingly picturesque, and is covered with smoothly stretched moire antique on its outside, while the facing, to contrast with the mat effect of this material, is of richest, lustrous velvet. The crown is on the order of most of the late models—extremely wide, but low, and straight in outline, while the brim assumes the original Rembrandt line, flaring up daringly at the left side in a beautiful curve, but drooping pronouncedly otherwise, and creating a most alluring silhouette.

The garniture is in pure white, and is effected by a magnificent sweep of ostrich swathing the entire crown, and two long, exceptionally full-flued amazon plumes, which rise from the sweep at the left side and back, producing a high, very soft-appearing mount, in harmony with the upward movement of the brim at these points.

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The fact that, in spite of all the exquisite new shades of this season, and the high rank they occupy in public favor, nothing is really more exclusive than the all-black hat, with perhaps a touch of white added to the ensemble, is clearly demonstrated in the Lewis model here illustrated. It is a recent Renard importation. The shape, of supplest French felt, is very large, to be sure, but it lacks all appearance of eccentricity or exaggerated size, thanks to the perfect proportions and the harmonious combining of crown and brim. The former is rather slender and only medium high, and is so closely connected with the brim that no interruption of the line occurs. The brim is in modified amazon style, but a great deal more voluminous than the original kind, drooping noticeably in the centre front and back, and daringly rolled up in two even, broad revers at the side. Through this procedure the shape is given a smart, oval contour and appears reduced in width, and at the same time the rich, lustrous facing of smoothly stretched satin is exposed. The conspicuously simple trimming consists merely of a draped torsade of black satin ribbon caught down with a large jet buckle in the centre front, and this latter conceals the stem of the immensely long, white ostrich boa plume which droops over the back brim.

The color scheme in the stunning Marie Louise model here illustrated is delightful. The large, picturesque shape with its low, wide crown, and the very wide Lavallière brim, which droops at the front and back, and turns up at the left and right side, creating a smart rever at the latter, is a heavy, soft beaver in an exquisite tone of Vandyck brown. This color is wonderfully effective, showing rich gleams of gold and greenish bronze beneath its surface, and is in keeping with the rich tint of antique gold, shown by the heavy ottoman silk, facing the under side of the brim.

Very beautiful is the trimming—a wide band of heavy silk Cluny lace, toned a deep golden brown, encircles the crown, the ends loosely knotted at the right side, and extending over the brim and the top crown in long, silk and chenille tassels in three tones of Vandyck, lighter than that of the beaver. The enormous mount of superb ostrich is tinted in soft ivory tones. It fills in all the space between crown and brim, reaches high above the former in a soft movement, and droops over the latter to the hair of the wearer.

The fancy for using one trimming accessory at a time for decorating the new very large hat is demonstrated in this reproduction of a favorite Lewis design from Renard's. Here the trimming is effected by a mount of snowy white aigrettes of great beauty and grace, despite the huge proportions it assumes.

The aigrettes—they are of the choicest quality, and represent a small fortune—swathe the entire crown and brim of a very large capeline shape of rich black satin, following every movement of the wide brim, which droops in the centre of front and back, curving upward ever so slightly at both sides, and reach high beyond the rounded off top of the equally voluminous, but only medium high crown.

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UPPER LEFT.—Large gray hat of soft felt with taupe velvet ribbon forming a rosette and streamers. The crown is surrounded by a wreath of roses in shades of pink, mauve and bronze, pale blue flowers and foliage.

UPPER RIGHT.—Poke bonnet in dull brown with an old-rose satin facing. It is trimmed with brown satin ribbon, roses in tones of old rose, and foliage.

MIDDLE.—Toque of brown beaver with parrot quills on the left in green, blue and red.

LOWER LEFT.—Large hat of brown satin, faced in a lighter tone of brown and trimmed with ostrich plumes to match the facing, one encircling and two laid across the crown.

LOWER RIGHT.—Toque of gray moleskin, effectively trimmed with five pairs of self tone, shaded wings.

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LEFT FIGURE.—Silver grey velvet picture hat, with taupe facing. Grey and delicate pink shaded plumes, held by handsome cut-steel buckle. Ties to harmonize.

MIDDLE FIGURE.—Taupe velvet toque, with Persian facing. Nattier blue and taupe plumes, satin ribbon drape, and ties to harmonize.

RIGHT FIGURE.—Walking hat in old gold felt. Black velvet ribbon is draped around crown. Black and Nattier blue fancy wings, held in place by stunning cut jet buckle.

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UPPER LEFT.—Large hat of black moiré with a black Ottoman facing. Martin fur surrounds the crown and forms a knot in front. Ostrich feathers in amethyst lilac shades are laid about the martin, almost concealing the brim.

UPPER RIGHT.—Small toque with a crown of corded silk in dull gray, and an up-turned brim of pointed fox. A self-tone aigrette tipped with white trims the left side.

LOWER LEFT.—Hat of Ottoman silk in a reddish tan, faced with black velvet and bound with black Ottoman silk. A mass of ostrich tips in shades of tan trim, with an ostrich chou in front.

LOWER RIGHT.—Olive taupe silk hat faced with a self-tone beaver, and trimmed with large, shaded black and green wings, and a metallic green breast.

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UPPER LEFT.—Small black velvet hat, trimmed with two peacock-colored ostrich tips and self-tone ribbon, twisted about the crown and arranged in loose rosettes.

UPPER RIGHT.—Hat of taupe corded silk with a facing of tan suede. It is trimmed with a cassowary bird in a dark tone of taupe and tan roses.

MIDDLE.—Large droop hat with a wide revers on the left. It is of white, heavy corded silk with a facing of black velvet, and has a trimming of white ostrich plumes and white aigrettes.

LOWER LEFT.—Large black velvet hat, having a very wide flared brim on the left. It has a grey suede facing and a trimming of grey heron, held in place by a gold cabochon.

LOWER RIGHT.—Large hat of black taffeta silk, the brim faced with black velvet. It is trimmed with ecru cassowary feathers with an owl's head to match and two-toned pink roses. A large motif of bullion braid in metallic colors is laid on the back of the crown, with two gold tassels hanging below the brim.

VOGUE'S MILLINERY EXHIBITION

IN the interest of this department there was held at 373 Fifth Avenue, New York, at the opening of the season, an exhibition of French model hats which were especially imported by Vogue for the purpose. This exhibition was so successful that it has been decided to give similar ones in a number of the larger cities of the United States. The models shown are the very latest French importations for winter wear. Milliners and others interested in viewing this attractive collection of models are cordially invited to attend the exhibition when it reaches their city. A card of announcement will appear in one of the leading local newspapers of each city while the exhibition is in progress. The route is as follows: 4, 5 November, Portland, Oregon; Portland Hotel—see announcement in Portland Journal. 7, 9 November, San Francisco, Cal.; Majestic Hotel—see announcement in San Francisco Bulletin. 12, 13 November, Los Angeles, Cal.; Angelus Hotel—see announcement in Los Angeles Times. 16 November, Salt Lake City, Utah; Knutsford Hotel—see announcement in Salt Lake City Tribune. Other cities on the route will be announced next week.

SMart Directoire lines predominate in this effective hat and neck garniture—Reboux designs from Lord & Taylor—developed in exquisite old brocade, choicest fur, and soft ribbon. The hat shows the characteristic droop at both sides of the wide brim, and the voluminous new medium high, straight crown. The brocade which covers it displays the loveliest dull tones of faded blue, soft rose, and exceptionally vague Empire green over a background in rich ivory tone. The beauty of this quaintly flowered silk is set off by the deep brown, rich tone of the sable which encircles the crown, forming the sole trimming of this stunning model. An entire skin is employed, and is so disposed on the hat, that the head rests near the outer edge of the brim, clasping the tails and claws. The neckpiece is made of the same rich fur. It is simply a snug, and rather high, collar, showing the new long tab effect in the centre front, and is finished with a narrow plaiting of gold cloth, succeeded by one of rich old lace, and trimmed with short ends of soft satin ribbon in a gold tint.

A Thick wreath of small apples made of soft silk in the loveliest natural tones of bright ruby, greenish white and golden yellow, forms the trimming on this delightfully chic Marie Louise model from Stern Bros.

The large shape shows partly Gainsborough, partly Empire lines, and is covered with soft bengaline silk in a beautiful, subdued tone of sarcelle (peacock), and finished with a quarter facing of supple velvet, in a slightly more vivid tone of the same shade. The large brim droops softly from the crown at the back, right side, and front, then rolls up at the left side. The wreath is provided with a wealth of rich, glossy foliage in natural tones of dark and light green. It terminates in the front over a large-looped, softly crushed bow of wide Ottoman ribbon in a light, clear tone of sarcelle, which completes the gamut of these tones, and contrasts most effectively with the lovely coloring of the trimming proper.

Specially posed for Vogue by Valeska Suratt

TWO FASCINATING FRENCH MODELS

LEWIS MODEL FROM RENARD

MARIE LOUISE HAT FROM MEYERS

LEWIS MODEL FROM RENARD

For descriptions of hats see page 714

SMART HATS AND TOQUES

FROM LOUISE

For Descriptions of Hats See Page 714

HANDSOME PLUMED HATS AND A SMALL JAUNTY MODEL

FROM FRIDETTE, CHICAGO

For Descriptions of Hats See Page 711

THREE LARGE MODELS AND A CHIC TURBAN

FROM JESSETTE

For Descriptions of Hats See Page 714.

FASHIONABLE WINTER MILLINERY

FROM PHIPPS

For description of hats, see page 714

VOGUE

BEAUTIFUL COAT OF CARACUL IN THE DIRECTOIRE MODE

FROM REVILLON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

UNJUSTIFIABLE SELF-SUFFICIENCY IN THE AMERICAN

IT is a serious national defect that the native is so prone to imagine the mere fact of his being an American enables him to blithely attain all things, without going through the drudgery of preparation, such as other peoples, notably the Germans, force themselves to undergo. The American manufacturer, for example, to the despair of our consuls, deceives himself into believing that foreign trade will come his way, even though in spite of warnings, he continues to pack his shipments in such a slovenly manner as results in the importations arriving in demoralized condition; besides which, he refuses to yield to his foreign customer's prejudices as to the size, color, or fastenings of his wares—matters about which the foreigner has superstitions or prejudices. In his lofty way, the American assumes that he knows instinctively how the potential foreign purchaser should be treated. The impatience of deferring to and being guided by expert advice, and otherwise aided by it, has very ugly manifestations and tragic results with the thousands of girls, unsheltered by homes, who crowd into cities in pursuit of the excitements of urban life and the opportunities for money earning that it presents. They run all manner of risks, and in spite of the calamities that often overtake their girl associates, the constantly reiterated affirmation is, "I can take care of myself"—the foolish, inexperienced creatures. What makes the girl's pose of being adequately self-protective especially pathetic is that she is really persuaded she can dally along the danger line of pleasure, with impunity, and she is only undeceived if grievous harm befalls her. A little wholesome distrust of self would save many a girl from a life of degradation, and proper training in the art of self-support, to the end that she become an efficient worker, would give her higher aims and better taste in the selection of methods of recreation, so that the cheap and tawdry dance hall and kindred low grade attractions, which now allure thousands upon thousands of her class, would call in vain. The national defect shows likewise in much philanthropic work, especially that classified as anti-cruelty—to both children and animals—where trained workers are the exception to the detriment of the great movements that are undertaken. In many women's clubs there is large futility of effort, and resultant barrenness of result, because of this American notion that we are so abnormally clever, as a people, that we can jump the grind of training and the adoption of painstaking systems of operation, and arrive, notwithstanding these vital omissions, first at any kind of a goal in races where all the world competes.

Among the influences which tend to perpetuate and strengthen this excessive self-esteem, are our public schools, in which the children are veneered with a compound of a smattering of many subjects, many too academic to be of any service to the majority of children, even were they well taught, and of course, worse than useless when lumped with many another and merely skimmed. Our wholly indefensible practice of letting loose swarms of inexperienced girl graduates to teach in the schools—a defect recently made the subject of criticism by President Eliot of Harvard University—also encourages contempt for the discipline of proper preparation. Our lack of thoroughness is noticeable in mechanics and artisans, and even American artists, taken as a class, are noted rather for color than for distinction in form or composition. The establishment of the merit system of public service was, of course, the first great effort made to correct our over-confidence in our ability to whip all creation at any game, and other encouraging signs are the sentiment, ever growing stronger, in favor of trade schools for both girls and boys, the establishment of household science courses in college, and the rapidly growing desire on the part of citizens to eliminate politics from the administration of municipal affairs.

Each individual can help along the good work of replacing, on a national scale, baseless self-confidence with efficiency, if he will make it a point of honor to do well his part.

PHOTO BY DUPONT

MISS MILDRED SHERMAN

One of the daughters of Mr. and Mrs. William Watts Sherman

DEBUTANTE YEAR—THEY COME FIFTY STRONG—THE SADNESS OF HAVING GIRLS GROW UP—SOCIAL PROCEDURE FOR THE DEBUTANTE

NOvember is the month consecrated to debutantes. The young people are now to have their innings until about two weeks before Christmas extending the privilege into December. There has been the ball at Tuxedo—a species of curtain raiser for a few—and this will be followed by the Horse Show and then the teas and then the dancing classes. The latter will begin with eclat on December 1st, when the first meeting of the Junior Cotillon will be held at Sherry's. I dilated last year on the method of bringing out a debutante. I have little to add to that information, except that each year it grows a bit more complicated and much more expensive. The old method, I believe, was to have the bud appear at the Family Dancing Class, the Patriarchs and the Assemblies. Then a small dance or two and perhaps a ball followed. Later the tea was revived and this was changed into a reception and now it begins with a gathering of the entire visiting list, and is followed by a dinner of twenty-four or more, then a party to the play the conclusion being a supper and a dance. Mrs. Seward Webb introduced the dinner dance about twenty years ago and in that particular set—where Vanderbilts, Astors, Fishes, Burdens, Gerrys and their friends flourish—a series of these entertainments is considered sufficient to launch a debutante, and the tea or reception is never given and very seldom is a ball arranged.

Publicity Now Courted

But among the great majority, there is much competition and nowadays, when publicity is everything and there must be some advertising, the debutante has to have considerable newspaper notice. Her picture is coyly and reluctantly given and there is a description of her frock and a little resume of her family history, and if she has any claims to old stock, all the ancestors are trotted out. She must have at her entertainment the smartest girls, to receive with her, that she can command and for this purpose she has gone to the most fashionable school and the very best dancing class. I had almost said "exclusive," but I remember that according to a fiat of the Bookman, I cannot use that much abused adjective. It is placed in their Inferno together with "Four Hundred," "clubman," and several others. I could add, also, "society leader," "society woman," "young matron," "swell"—this last most objectionable. "Smart" seems to have a sting for some newspaper editors; but what are you going to do in this country, where the division of the sets is marked by millions and not by ancestry or proof of previous condition?

I have not a daughter to bring out, a fille a marier, and I am possibly writing quite from the outside. I only wonder, however, how the press do get such details, in these days, and as a rule such accurate information. It cannot be by telepathy, but perhaps it may be by telephone. The florists no doubt help, because they are generally mentioned and the people who supply the cotillon favors and the caterers. However, quite a list has been published in the daily prints, and I certainly do not feel like repeating it.

A Few Debutantes Named—Note of Sadness

Yet I suppose I must make mention of a few of the young women. I must say that I have found some of these receptions, even if a little crowded, quite interesting. One meets old friends and renews acquaintance with many charming people who have been lost in the shuffle of New York life. Sometimes it makes you feel sad when you begin to realize that you cannot always be young and that the school girl or the pretty child you saw in the nursery a few years ago or walking in the park with Fraulein, is a young woman with possibly immediate prospects of matrimony. And it seems only yesterday that you had that last dance at the Assembly with her mother, then also a debutante, but now a handsome gracious matron and you can see in the young girl all the youthful charms that made your heart flutter when you first met the older woman. Why the boutonniere with the gardenia, she pinned in my coat at the cotillon is hardly faded, and Meadows when putting an escretoire to rights the other day, brought out the very box where I had kept this and perhaps—should I be ashamed to tell it?—many other souvenirs of like kind. But the candle has burnt a little lower and the flame is beginning to show from under the rose colored shade. It cannot always be springtime or even summer. Crows feet and grey hairs and wrinkles will come and worse than all the fat of middle age which no system of dieting or no heroic measures can arrest, if not taken in time.

Well, I think that I have already mentioned that Miss Marjorie Gould is to make her debut. She is the eldest daughter of Mr. and Mrs. George Gould; she is tall and divinely fair, a beautiful girl. Naturally she is the most important debutante for some years. The Gould house, which was to have been ready this autumn, is not completed, and the family will be a part of the winter at the Plaza and Mrs. Gould will entertain there. Miss Marjorie is accomplished. She has taken singing lessons of De Reszke, she is perfect in languages and an adept in out of door sports. From now on, the newspapers will be filled with descriptions of her gowns and hats and the entertainments to be given for her. Miss Helen Gould will no doubt come to the front and the Edwin Goulds will also do something and so will Mrs. Stuyvesant Fish (who is an intimate friend of Mrs. Gould) and perhaps also Mrs. Henry Clews.

Miss Blanche Oelrichs's debut is uncertain. She is the daughter of Mr. and Mrs. Charles May Oelrichs and the niece of the late Herman Oelrichs and on her mother's side a niece of Mrs. Theodore Havemeyer. Mrs. Charles Oelrichs as Miss De Loosey was a toast of the town and she is to-day a very handsome woman. The eldest daughter is Mrs. Peter Martin. This second girl has the dark type of beauty of the mother.

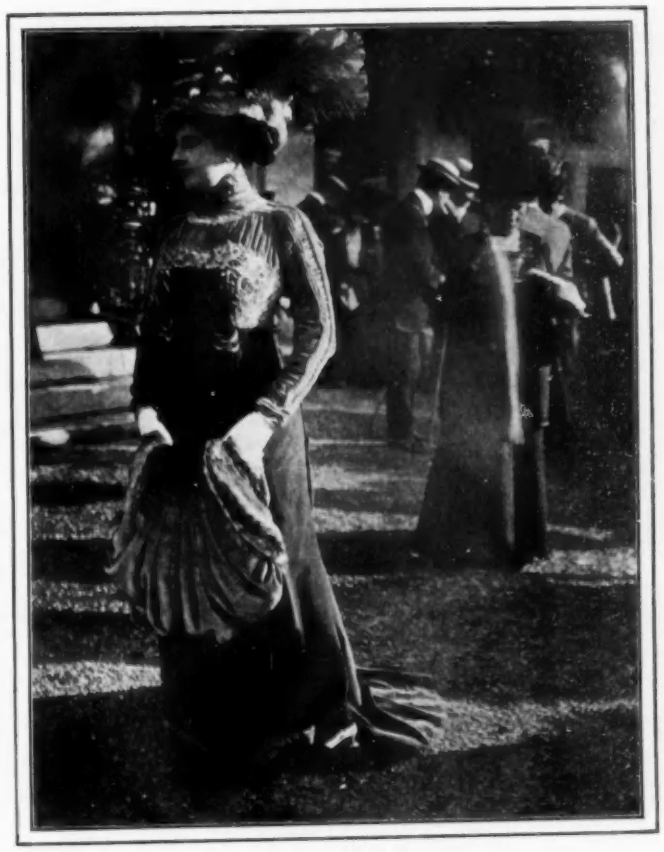
Mr. and Mrs. Frank Witherbee are to bring out their daughter, Miss Evelyn Witherbee. Here is another one of the historic New York families. Mrs. Witherbee's grandfather was the late Philip Rhinelander. She was a Miss Stewart and her brother Lispenard Stewart is a bachelor who has been prominent in politics as well as society, who does much entertaining at his Newport house and who has been usher at weddings more times than any other man in New York. And then he has never been known to be a minute late at a dinner.

Granddaughter of Corcoran of Art Gallery Fame

Mrs. Charles B. Alexander brings out her second girl and the E. H. Harrimans have a debutante daughter, Carol. Mr. and Mrs. Richard Mortimer have their younger daughter Wilfreda who is also to make her debut, and the hunting Hitchcocks of Hempstead have Miss Celestine their eldest girl. This young woman is perhaps the most fearless rider to hounds in the country. Her mother was Miss Eustis of Washington and her grandfather the late Mr. Corcoran who established the Louisa Home—a wonderful charity—and the famous Art Gallery in that city. All these names are familiar all over the Union. The Mortimers are relatives of the Jays, a family with a glorious past extending back to revolutionary days. Miss Shepherd, the daughter of Mr. and Mrs. William Edgar Shepherd is also notable in one way by being the niece of Mrs. Vanderbilt. Her mother was a Miss Gwynne. These Shepherds must not be confused with the Elliot Shepards, another, but a direct Vanderbilt branch. There is also a Miss Emmet, a great, great grandniece of the famous Irish patriot and Miss Sherwood, whose grandmother was the delightful writer and lecturer "M. E. W. S."

Floral Decorations Are Artistic

Altogether there are no fewer than fifty debutantes. Their introduction into society is far more important than any other happening. I cannot promise to attend all or even half or even a quarter of the receptions. The custom of sending flowers is again in vogue; but this is hardly new as people now leave orders with their florists for boxes of blossoms on every possible occasion. A drawing room should always, like a dinner table, be a garden in miniature. And more than ever this year will choice blooms be the vogue. Quality and not barbarous quantity is best and the arrangement artistic; studied carelessness rather than stiff formality.



AUTUMN TOILETTES AT THE FRENCH RACE COURSES

THE MODE IN FURS

THE furrier has never had a more golden opportunity than at present for showing to the best advantage his handsomest skins, for the long coats of the Directoire mode allow ample space for exhibiting and repeating the markings of all varieties of pelts. The present fashion also suits furs particularly as its length of line makes them more than ever becoming to the figure, doing away with the bulky effect that so often detracts from the appearance of a short fur coat.

Every season has its favorite fur and this year the palm undoubtedly goes to sealskin, which for so many years has been in strict seclusion. It began to show itself in Europe last winter, and now is hailed by fashionable women as their first choice. Naturally, as it is very expensive, one may count on its continuing exclusive. It has the advantage of all handsome furs, however, that it can be worn as an evening wrap as well as in the day time, so that the first outlay brings in full return.

In contrast to the popularity of high priced seal we are amused to find that the fur most used for trimming is the common skunk, and in many models the two are combined. They go excellently together, the soft close nap and the long coarse pelt showing each other off most successfully. Skunk, of course, wears forever, and is becoming to the face in neck pieces and hats.

WRAP OF SEAL AND ALASKA SABLE

PLAIN LONG COAT IN SEAL

One of the illustrations shows a splendid model in seal, one that adds to the hight, and gives slenderness of outline by its straight sweep and unbroken surface. It is carried high about the neck in a roll collar. Such a coat, without being pretentious or showy, is elegant enough for any occasion. The muff shown with it is a new model, its deep ruffle cut in shallow scallops and put on quite full. According to the quality of seal used this wrap can be reproduced for sums ranging from $750 to $1500.

FANCY COAT IN BABY LAMB

Next in popularity to sealskin are three of the standard furs, baby lamb, caracul and mink, the latter being much seen in long coats this year, as its marking is so lovely in a garment of sufficient proportion to exploit it. The other long coat has for its original an exquisitely luxurious model in the softest baby lamb. It is cut with wide pointed revers that ripple in folds out over the arms. Great ornaments of satin and braid trim it, and the supple sash arranged in short waisted fashion under the bust falls to the hem of the coat with a broad latticed fringe. The little choker collar is separate. Any pliable fur is suitable to this model, but it would not do for stiff skins as its chief beauty is its clinging line and soft undulations. In so sumptuous a fur as baby lamb it costs from $800 to $1800.

SEAL WRAP WITH ALASKA SABLE

The name of Alaska sable designates the humble skunk when elevated to such company as it keeps this winter. To show how charmingly it makes up with sealskin note the sketch of the unique shawl-like mantle; with long stole ends, on which the skunk appears in broad bands. And the tight little neck ruche is also of the coarser skins, with a fluting of satin ribbon at top and bottom. Since its entry into the smart world, skunk is no longer to be had for the asking, but commands a very fair price. Sixty-five to one hundred dollars is the cost of the neck piece and muff. The muff is beautifully made and heavily trimmed with tails.

DIRECTOIRE COAT IN MOIRE LAMB

I have seen nothing more attractive than the jaunty little Directoire coat illustrated. It is a bewitching model, very smart and delightfully quaint. Against the flat black fur is placed a waistcoat and revers of dead white satin, with broad stripes of black velvet. The high close collar has a turned over piece of the same. Around the waist the coat is cut very loose, so that it gives the fashionably straight figure, with hardly any curve at all. The tails narrow from the waist downward, ending just on a line with the knee. The exquisite buttons add no small amount of richness to the whole for they are rarely beautiful, in cut steel and jeweled combinations. This coat is an example of the highest art of the maker, by which the fur is as successfully manipulated into an intricate model as if it were cloth or velvet. It costs from $225 to $650 in the lamb, and is lovely in any flat fur.

HANDSOME LONG COAT OF SEAL

NECK PIECES AND MUFFS

The fur above all others preferred for sets of scarf and muff is fox, though this is of course so high priced as to be prohibitive to many. Pointed fox is more than ever the vogue, while white fox is much to the fore for afternoon wear. The newest idea in making up foxes is to use an entire animal both in muff and shoulder piece, head, feet, tails and all; this style not only shows off the fur well, but is stunning and out of the ordinary. One lovely set of silver fox has the head perched just at the nape of the neck, feet and claws hanging toward the waist with two fringed tabs of velvet supplementing them beneath to fill the odd space and enlarge the animal into a good sized cape. Muffs are huge affairs, very large and very soft, with lining and filling as flat as possible.

A beautiful boa and muff in pointed fox, in one of the sketches, shows the broad stoles extending

down quite to the knee. One sees in the muff belonging to this that all of the animal is in evidence. Pointed fox varies greatly in price, a set such as this costing from $125. to $400.

Seal skin is charming in collars and muffs. The ruches have a wee scrap of fur in their composition just a band round the neck, the rest of the scarf consisting mostly of plaitings of ribbon lace and tulle, with long streamers floating in the wind. To offset this the huge muffs take quantities of fur, and a muff this year is a serious item in one's expenditure. For instance, look at those in the drawing where the muff is almost burdensome and the amount of fur in the ruche hardly counts at all. This set is trimmed in loops of black satin ribbon, which lap over each other in threes, those in the collar being placed in tiers at top and bottom, those on the muff running around and dividing it in sections. Where the hands go in the muff there are pert bows of satin. Anywhere from $125. to $200. covers the cost of this in seal.

COMBINATION OF PLEBIAN AND REGAL FURS

Nothing better conveys an idea of how successful is the combination of Alaska sable with the costliest furs than the model from which the last sketch was taken. Here its dark thick grain is used to offset the delicate tint of ermine, and the result is fascinating. The scarf is grace itself, with its long ends flung over the left shoulder from a black satin rosette. Over the top of the neck band a roll of ermine is turned coquettishly coming well up so that the chin is almost buried in it. Three tails and rosettes placed on the inner side trim the scarf ends. From the inside of the muff peeps the white and black of the ermine. This richness of trimming on a low priced fur is not incongruous in effect, but very modish and pleasing. Also it is most moderate in price, selling anywhere from $85. to $125.

A LOVELY COMBINATION OF THE MODEST ALASKA SABLE AND THE REGAL ERMINE

TRIMMINGS FOR FURS

There is great leeway in the choice of trimmings, which are used on everything but foxes, where the use of the whole animal gives its own finish, and severely plain coats for sports and motoring. Every fur is embellished in some fashion or other. The airiest and most perishable of tulle ruching, usually a mixture of black and white, sometimes the one or the other alone, is tacked into the high neck scarfs. Black satin is everywhere, in plaitings for boas and muffs, in ties and sashes, generally with fringed ends. Braiding is combined with all flat furs, soutache leading of course. Metallic and jewelled buttons give brilliancy and dash, and as for linings they are sumptuous in the extreme and in entrancing colorings, so delicate that the slightest touch besmirches them. Velvet goes well with almost anything, as do also the heavy ribbed silks such as ottoman, which are in vogue again this year. Touches of gold cord appear on many models and are always good. Flowered silks are used in conjunction with furs for waistcoats. Gold gauze ribbons give a bright note as a ruche at the top of dark fur chokers. White tulle or mousseline ruching coming next the face and almost concealing the bullion ribbon.

GRACEFUL LONG COAT OF SUPERB BABY LAMB

FASCINATING SMALL SCARF AND HUGE MUFF OF SEAL

LUXURIOUS FUR TROUSSEAU GARMENT

Conspicuous among the beautiful furs in an elaborate French trousseau, prepared for the wedding of a New York beauty, is an exquisite garment of pure white ermine. Straight, scant, and long, it is lined throughout with yellow satin veiled with black mousseline de soie. Inside, sewed loosely to the mousseline, is a deep border of the little black tails of the ermine. The straight sleeve, open at the bottom, shows, in movement, this pretty lining with a narrow border of the black tails. Passing under the small turn-over collar of the white fur is a wide scarf of the black mousseline de soie, embroidered its whole length with the tails. It is exquisite as it hangs over the white fur to its extreme edge.

THE BABY.

BY GERTRUDE BOLTWOOD KEY

"I Am almost afraid we must send her back," and all unconscious that the little figure playing with her dolls at the end of the long room stiffened, as from a blow, Mrs. Masterson motioned her husband to a seat beside her, in her eyes the wistful look of the childless woman.

After long deliberation, and against the advice of many of their friends, they had decided to take a wee tot of five into their home.

MUFF AND BOA OF POINTED FOX
The Mode in Fur, page 726

"I wanted to keep her here anyway until the holidays were past," continued the woman. "But I am at my wits end. She is as good as gold, does everything I tell her, but—even to playing with her toys—in that dreadful way, just as though she were afraid she was to be punished."

"Perhaps we haven't gone about it in just the right way," and the man reached over and took her hand in his. "Let's try it a little longer, until after Thanksgiving at any rate."

"Thanksgiving," and the Baby—for she was little more—pondered in her mind just what it meant.

The young lady who used to come to the Home on Sundays to talk to the children told them everyone must give thanks on that day, and one of the older girls had explained to her that it was because they had turkey! Then the young lady had told them of Christmas and how Christ loved all little children, and at nights as she clambered into her small cot at the end of the long row, her baby lips quivered as she thought that her mother had loved her, but how could Christ love her. He was way off in the sky. How could He love all the children? And she would fall asleep with tears on her lashes, longing to snuggle into her mother's arms.

Then!—the Pretty Lady came. And the matron put on a dear bit of a frock she had never seen, brushed the silken hair and took her into the room where Mrs. Masterson waited.

"Why, she's a darling," and most wonderful of all, the Pretty Lady leaned over and kissed her.

"Yes," admitted the matron, "She's not bad to look at, but she is a queer child, always dreaming, and never much of a hand to play with the others."

As they went out, the matron smiling and bowing to Mrs. Masterson, gave the Baby a peck on the cheek, and closed the door behind them.

The child hardly dared breathe. What if it were a dream like those she had in her tiny white cot when she thought her mother was kissing and loving her as she used to! She put her hand out furtively, and—yes, it was really there, the soft furry stuff like a kitty.

Her heart was so full, and just then Mrs. Masterson asked her a question. She looked up shyly and tried to answer, but no words came.

It was just a week since she had left the Home, and oh how good she had tried to be, in the ways she had been taught to "be good" there. Every day she had awakened with the fear that these dear people might decide she had staid long enough. And when she had gotten down on her knees to pray to her mother—for they had never been able to make her understand, if her mother was with God, why she shouldn't talk to her, for surely, she knew her much better than anyone else—she had told the dear one she had "minded" just the best she knew how, hadn't touched one teeny thing, had been so careful of all the lovely things in this beautiful house, and oh, didn't she think perhaps she might stay?

And now it was all over, the beautiful dream.

She swallowed the great sob, for wasn't it babyish to cry, and didn't your fingers get rapped until the tears almost came again? Just then she heard Mrs. Masterson say—

"But Bob, I wanted her for our own little girl. I wanted to love her, and to have her love me, but she doesn't seem to care for me."

"Care!" Something seemed to burst in the child's sensitive heart, and like a whirlwind she was down the room before the astounded two remembered she had been there all the time.

"Love me?" she cried, "could you love me—could I be your little girl—would you really want me?" "Oh, if you could I'd thanksgive and thanksgive every morning," and the overwrought child shook with the sobs that had been growing all this time.

Mrs. Masterson gathered The Baby into her arms, cuddled her up to her heart, and with lips close to the tiny ear, whispered—

"You shall be our little Thanksgiving girlie, and we'll all thanksgive together."

GLIMPSES

THE FAN—

Is a note in the toilette to which Parisians are paying great attention this year. It is now essential for a really up-to-date woman to strike an original note in her fan. The result is, a number of women artists, and men too, who are forced to use their profession for something more than the mere seeking of fame, have turned their minds seriously to the composition of works which Watteau and Fragonard would not have blushed to sign, and which Marie Antoinette would have waved with pleasure. Many of these modern fans are signed by well-known Frenchmen.

WHAT A PERFECTLY—

Charming color scheme for a fancy dress is seen in the miniature of Mme. Vigée le Brun—the white satin gown, skirt and tunic in semi-classical style, embroidered with sea-blue; over it a long mauve silk coat, the wide sash and the dear little shoes being of blue silk, and the soft turban twisted in the softer hair of blue and white gauze!

EMBROIDERIES—

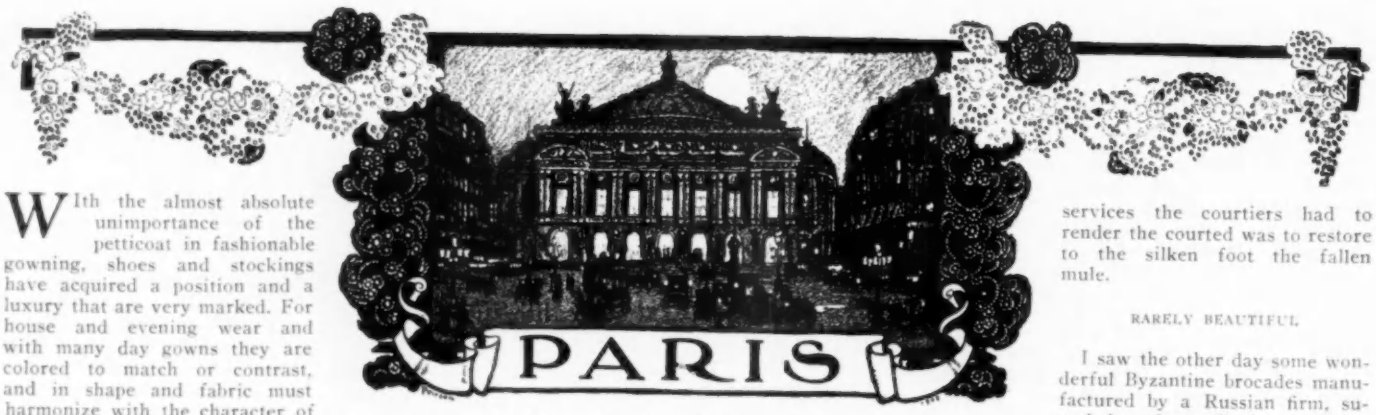
On net carried out all in one shade of very narrow ribbon work are among the favorites of the moment. They are quite fine and delicate for ball gowns and in coarsest filet net in bébé velvet ribbon, a sort of bold darned or basketwork design of various and beautiful shades. This latter is extremely effective, especially on dark-hued net.

SMART DIRECTOIRE COAT IN MOIRÉ LAMB
The Mode in Fur, page 726

EXQUISITE CHINCHILLA SET AND FUR TRIMMED HAT

FROM H. JAECKEL & SONS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772



(From Our Own Correspondent.)

SHOES AND HOSIERY TO THE FORE—THE MULE MUCH IN EVIDENCE—BROCADE RICH AND VERY STIFF MADE INTO COSTUMES AND WRAPS—HEMS WEIGHTED—KNICKERS AS COQUETTISH AS LINGERIE—NOTABLE GOWN OF OTTOMAN SILK—GREEN LIBERTY SATIN WITH HEM OF SILK CACHEMIRE IN ELEPHANT GREY

With the almost absolute unimportance of the petticoat in fashionable gowning, shoes and stockings have acquired a position and a luxury that are very marked. For house and evening wear and with many day gowns they are colored to match or contrast, and in shape and fabric must harmonize with the character of the costume. With the first Empire evening gowns or with the classic Greek gowns the feet are clad in satin sandals of the Empire, that are heelless, and have soft kid soles, and a lacing ribbon about the ankles, the stocking being flesh colored silk. With the gowns of Renaissance brocade in Florentine designs or Byzantine lines, the Louis XV shoe is worn but it is made of brocade, the same as the gown or, better still, of a similar character and color, but different pattern, a bit of gold lace in place of a buckle. When it comes to the evening gown that is shortened in front to show one ankle, the choice of shoes is even more important than when but the toe is revealed. The high heeled Louis XV is not pretty seen thus in full from the front with the instep pitched out of plumb; but, adorable fad, the eighteenth century mule is being thought charmingly fitted to the purpose. It is dressy with its gay brocaded or jewelled satin toe and its high heel, and yet it shows to perfection the beautiful lines of the natural foot about instep, ankle and heel,—heels are above all lovely! The peculiarity it gives to the gait is rather fetching than anything, and when seated there is a whole art and science in the balancing of the tiny thing on the tip of toe.

Pink cloth costume worn by Marthe Regnier in the French version of Pinero's play, "His House in Order."—Paris.

ORIGIN OF THE MULE

It is a mistake to suppose that the mule was originally a negligee slipper, as it is mostly used to-day. It was, on the contrary, the dressy shoe of the ladies at the court of Versailles, and was not only worn in the salons and boudoirs, but for dancing the minuet in the great ball room, and certainly one of the prettiest services the courtiers had to render the courted was to restore to the silken foot the fallen mule.

RARELY BEAUTIFUL

I saw the other day some wonderful Byzantine brocades manufactured by a Russian firm, superb in color and with gold and silver grounds, all very supple and light weight, but reproducing the bold richness of the antique designs. Among them there was a piece of crimson and dull old-gold brocade, which is being made into an evening wrap that reproduces almost faithfully the chasuble,—that huge stiff round mantle which the officiating priest wears during high mass. It hangs in stiff folds at the side, is flat across the back, and in front meets on the bust only and fastens by a huge massive gold ornament. It is bordered by a dull broad gold bullion galloon and another narrow band about the neck, which is cut out a bit more than on the original garment. A broad straight piece of wider gold bullion, studded with gold bullion raised designs, extends down the middle of the wrap behind. It is lined with a thin Byzantine silk of an all-over design in palest blue and gold, while filling in the neck and hanging in a stole down the inside of the fronts, broadening at the knees into shovel shaped ends, there is a stole of ermine fur.

The second piece of brocade in this importation is entirely in gold bullion gauze and gold silk in a small self design of lilies and leaves. This is to be made into a close fitting Renaissance gown which is very short in front showing a fall of corn colored chiffon over stockings of the same color, while the supple brocaded gold gauze hangs long on the floor at the sides and back, with no foundation at all below the mid-calf, its hem untrimmed. Over this there is worn a scapulaire in gold bullion lace and net studded with amber and seed pearls, and having a splendid heavily raised jet rose on each of the corners, as it hangs heavily down the front and back to the ankles, sagging in closely to the limbs and by contrast causing the floating gold gauze under-robe to look like flying angel's draperies.

HEMS MADE TO DRAG FOLDS INTO STRAIGHT LINES

This floating freedom of hem is not, however, the rule. Even the filmiest frocks are weighted at the hem to drag the folds into straight lines, and to cause them to hug closely the feet. The only thing that spreads away from the silhouette of the figure is the hat, which surpasses all comprehension in bigness. Even the small hats, those that copy the Henry IV velvet turbans with their narrow brim and bunch of feathers, is enlarged about five times and jammed down low about the head in a fashion that would make them unrecognizable, could the painter come to life again and see the hat he drew so many times on the heads of distinguished gentlemen.

PARISIENNE IS FETCHING IN KNICKERS

In spite of the wail of regret that went up when all the fluffy, frilly lingerie was threat-

ened with banishment, now in the face of the fait accompli it is found that there is infinite prettiness and daintiness in the present mode de dessous. The satin knickers and stockings in the same color as the cloth gown that covers them are both neat and coquettish. The French woman, with her infallible sense of the feminine thing, scorns the English and American combinations or tights. Whereas a fine muslin chemise tucked around and fastened with the four ribbon covered elastics and then encased in satin breeches buckled at the knee is fetching. In the processes of dressing the mondaine of to-day looks as distinguished and elegant and frivolously coquettish, in spite of the absence of lingerie billows, as the "petit maitre" in that charming picture of Watteau, the light and graceful "Indifferent" in the blue satin trousers and silken hose.

DRESS ON THE STAGE

The premiere of Pinero's "His House in Order," put into French by M. and Mme. Waldimir Bienstock, brought out some excessively smart toilettes, the most attractive and ultra of which was the bright rose colored cloth frock worn by Marthe Regnier as the heroine. This gown was entirely in pink, its guimpe and sleeves being in pink tulle, its trimming but a pink silk sash, and nothing to relieve its gaiety save the shoes and stockings which were in elephant grey. She wore tights in place of petticoats, and her tight fitting skirt was dragged back and fastened in a tie just under the tournure by a sash of pink ribbon, which had one knot of ribbon at one side, dragging up the skirt tightly in folds, and another knot on the other side fastening other folds and then falling in two long sash ends that hung upon the bobbing train. The supple, clinging satinlike cloth hung so closely that, seated or standing, the figure seemed hardly able to be articulated, and movements were necessarily slow and studied. In the smart audience, gowns were quite as tight and all-revealing as those on the stage, and most of them had transparent tulle tops that reached well over the bust and revealed the whole length of the arm. On several gowns the sheathing bodice of jet or rich embroidery reached in a straight line across the bust and under the arms, and above this only a single layer of transparent tulle swathed the neck, throat, shoulders and arms, with no straps or epaulettes or fichu of any kind, and a thick ruche about the ears and thumbs,—this at a distance presenting the appearance of excessively full dress, whether the transparency was in black, white or the tone of the gown.

A wonderful evening cloak in crimson and gold brocade—Paris.

BULLION LACE SLEEVES AND GUIMPES

Bullion lace in which gold, silver, copper, bronze and lead are all blended with their own rich shades of yellow, white, red, green and grey, is a splendid and sumptuous material either for bits across the bust and arm tops or for whole stoles or scapulaire. With this craze for bullion and brocade, not only is lace banished, but few lingerie effects are seen on the gowns. Sleeves and guimpes are rather made of tulle the color of the gown, and when a white tulle chemisette is used it is often entirely or partially covered with black tulle. With most costumes, one worn with a white blouse, a black tulle blouse is worn, with white introduced only about the throat and perhaps at the wrists.

OTTOMAN SILK COSTUME

Here are two charming new ideas,—new but inspired by the moyenage and by the premier Empire. The first is an evening gown in coarse ribbed ottoman silk in a tunic, which has one side very short in front and lapped over broadly, the other side hanging in a square corner to the ankle, this richly embroidered in a broad border of silks and soutache and macerons of braid, giving an ecclesiastical stiffness to the hang of it. It is clasped over the shoulders with long ornaments of passementerie, and a sash of mousseline ties broadly about the waist and knots with short ends at one side of the back, gold colored the silk, Empire green the sash with gold fringe. With this there is a long transparent underdress of black tulle bordered on the hem with sable fur, and having but one layer of black chiffon under it. Some fur, black tulle and a scrap of ecru point lace fills in the decolletage, and a piece of ecru lace fits across the bare arm top, while over this there falls a long angel sleeve of black tulle, which is caught with brooches in two places across the front of the arm, and the hem of which would trail far on the floor, were it not shortened by a great knot taken in its length at about the hight of the knee, just as the moyenage ladies knotted their long sleeves to keep them from trailing on the ground when they walked abroad.

COMBINATION OF GREEN SATIN AND ELEPHANT GREY CACHEMIRE

The second gown was for afternoon wear, its under dress on Empire lines being in reseda green Liberty satin having a deep hem of silk cachemire in elephant grey, and a long wrinkled sleeve of the satin covered with slashes of cachemire, fastened across the top of the arm its whole length with tiny satin buttons and silk loops. Over this there is worn a large apron of elephant grey cachemire, straight Empire breadths in front which extend around to almost meet at the centre of the waistline behind, but flowing open down the back as a big pinafore does. At the back it mounts no higher than the short waistline, a belt and buckle of Liberty satin fastening it, but in front it mounts over the bust with a narrow shoulder strap that just encircles the armhole and no more. It has a very long V shaped decolletage in front that passes a bit below its encircling belt of Liberty, this V showing a guimpe of elephant grey tulle over green gold gauze, a higher guimpe still being in white tulle. Very girlish and yet with character and elegance enough for a woman of any age.

Aube de Siecle.

Paris, October, 1908.

Charming evening toilette of gold colored silk and embroidered net with a sash of ultramarine blue mousseline. The skirt is shortened in front to show the little gold embroidered mules.—Paris.

WEDDING GOWN, BRIDESMAID'S TOILETTE AND TRAVELING DRESS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

THE CLASSIC LINE IN GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

HANDSOME FASHIONS IN FUR

FROM THE PLYMOUTH FUR CO., MINNEAPOLIS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

ORIGINAL AND FETCHING FROCKS

FROM JANE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

CORSETING IN THE NEW MODE

FROM DOWNER, HAWES & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

THE FASHIONABLE COIFFURE FOR EVENING DRESS

BY CLUZELLE

MODISH WALKING AND AFTERNOON GOWN AND A SMART SEPARATE COAT

FROM COWEN & CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

WINTER STREET COSTUMES FOR YOUNG WOMEN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

CORRECT CORSETS FOR THE DIRECTOIRE MODE

FROM BOSTON HYGIENIC CORSET CO.

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

A SIMPLE EVENING CAPE AND AFTERNOON TOILETTES

BACK VIEWS ON PAGE 782

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

EXQUISITE SIMPLICITY IN EVENING TOILETTES

Back views on page 782

FOR DESCRIPTION OF FASHIONS SEE PAGE 772

SUMPTUOUS CLOAKS FOR CARRIAGE WEAR

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

THE SHORT AND LONG SKIRTED TAILOR MADE

FROM ZELLER

Back views of these gowns are on Page 782

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

CLEVER CORSETING AND LINGERIE FOR THE PRESE NT FASHION

FROM GARDNER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 772

HER WINTER WARDROBE

THIS season, one is apt to be led into all kinds of reckless extravagances, —for never have the fashions been more extreme or more beautiful.

In reality but four kinds of costumes are necessary to fill every need of the average woman.

First—The tailormade for both the morning and the informal afternoon. Second—the long gown or suit for teas, receptions and other semi-dress occasions.

Third—The decolletée. Fourth—The automobile outfit, which, of course, is now absolutely essential.

Under the first costumes come illustrations 1, 2 and 3.

No. 1 is of dark blue serge trimmed only with black satin and made with a severely plain circular skirt. The turban is of chinchilla (but, of course, this should match the furs, whatever they may be) with an uncurled ostrich plume in emerald green.

In place of the orthodox tailored waist, No. 2 is designed. These washable net waists, which were first introduced into this country and illustrated in Vogue a year ago, have become very popular. They are made also of silk or cotton net tucked and with only a lining of mousseline de soie. This season, they are made with a plaited ruffle on the left side of the middle of the waist—which is finished, as are the frills on the cuffs and collar with a narrow border of colored lawn—the waist itself is usually white, but may match the suit if preferred.

The lace blouse, if of good quality, has returned to favor, bidding fair to rival those of silk or chiffon. There are also some very pretty styles in cotton crepe.

No. 3—in ecru color—is odd and very pretty. Under the yoke of chiffon, which, like the collar, and sleeves, is unlined, are set bands of the most exquisite embroidery in gold and flax blue. This is laid across the bust—topped here by blue satin ribbon and over the shoulders, running perpendicularly from each side of the neck—where the fulness of the yoke

NO. 1—BLUE SERGE TAILOR MADE

makes a double or triple thickness, the embroidery is indiscernible.

For the second style of costume see illustrations 4, 5 and 6. Bronze ottoman silk, trimmed with bias bands of bronze satin, forms the high waisted bodice, and overskirt of No. 4. The underskirt is of old blue satin cachemire. The yoke and sleeves are of tucked tulle—the collar and triangles on upper arm are of Valenciennes lace. Gold bead ornaments finish the front of bodice, above the bronze dyed lace, and hold in the fulness of the overskirt below the hips.

A somewhat more elaborate gown is

NO. 2—TUCKED NET BLOUSE

shown in No. 5, which is of yellow satin crèpe de chine. The sleeves and half of the draped bodice are of gold fibre embroidered net. The V of satin is embroidered in grayish tones of red, blue, mauve and mustard, and is veiled with the tucked black tulle which forms the yoke and collar. The right side of the skirt is slit up over a band of soft grey-red satin, held by a gold and jet Oriental ornament, suggesting a double winged scarab with myriads of gold bead tails. The bows holding the outer open edges of the sleeves together, are of yellow satin. The ornament on the right shoulder is of jet.

No. 6 is of chiffon velvet, soutached in

NO. 10—EVENING CLOAK OF OLD BLUE CLOTH

the same color and embroidered to match No. 5 over which it is worn. The frogs are of braided soutache—the olives and buttons of gold.

The suit, that is gown and coat, is a very sensible outfit, although it is well to have also a fur cloak or wrap of some kind, in order that all the gowns may prove useful on bitter winter days. Alaska seal is both smart and inexpensive.

Under the third class of costume comes No. 7. For the informal dinner, nothing could be more appropriate. This is simplicity itself—the straw colored marquisette over a soft satin lining being untrimmed save for the open bands of gold soutache—the straw colored fringe—and the gold and blue embroidery on the bodice. The sleeves are of flesh colored tulle as is the chemisette, held by gold satin bands and bows to correspond to the high belt. A single row of soutache edges the chemisette.

Citron green crêpe de chine forms the delightful little gown in No. 8, trimmed

NO. 5—OF PALE YELLOW CRÊPE DE CHINE AND GOLD NET

with satin bands of the same color and with gold cord ornaments and tassels. The cream lace is embroidered in faint pink and gold—chiffon is used for the sleeves which leave the arms bare just below the shoulders, and for the scarf ends—finished with fringe to match the tassels. It is also set in—plaited—on the side of the skirt and below the braid ornament. A shaped piece of sheer white tulle hightens the decolletage.

A wonderfully beautiful gown is shown in No. 9. The lines here are particularly graceful, even in this "line" season; and it contains too, although not offensively, the clinging element which is the hallmark of the new gowns.

Shrimp pink Ottoman satin forms the skirt with an overdress or drapery of black chiffon held by a large jet button. The bodice is of chiffon finished with latticed strings of iridescent beads. Above the crushed band of satin ribbon—which with the bow and the high folded belt are of a deeper shade than the skirt, is a single thickness of tulle—this, like the sleeves, is unlined. The sash is of black chiffon.

The evening wrap should be large enough to fully protect the gown—unless one can afford several of them. In No. 10, old blue cloth is used, lined with white satin. The collar and the buttons are of pompadour ribbon. For winter, this collar is taken off and one of fur is substituted.

And lastly the motor costume; the coat always reaches to the bottom of the short

NO. 6—COAT OF CHIFFON VELVET TO BE WORN WITH MODEL NO. 5

skirt, and it is loose enough to be always comfortable; and is either fur lined or very heavily wadded. No. 11—of ivy green cheviot—is made on a circular pattern, fitting very flat on the shoulders, but falling full about the ankles. The fullness of the sleeve at the wrist is held by two cloth covered buttons, and a twisted rope of cloth. Long pieces of wide fancy green

NO. 11—GREEN CHEVIOT MOTOR COAT

braid tie below the seal skin collar. The hat, also of seal skin, is finished with a heavy blue velvet ribbon, edged with tiny lines of gold.

So much has already been said of negligees and furs that but a word is here added. Of the latter, some very charming new models are shown in this mode.

VOGUE POINTS

THe desire to make gowns into a veritable sheath has reached in Paris the fullest limit. The latest cry of the most fashionable tailors is that the skirts of our costumes shall be scarcely more than two and one-quarter yards about the bottom. One of these models seen recently on the Rue de la Paix was a very sombre gown of prune-colored cloth. The front of the skirt was made in an apron or tablier effect, the bottom of the skirt being trimmed with small triangular pieces of the cloth, surrounded by black braid in scroll design, and finished with buttonholes and large buttons of passementerie. The skirt, very carefully fitted about the hips, is brought up almost to the bust line, where it meets a chemisette of coarse prune net, laid in fine folds over several thicknesses of mousseline de soie, so that the skin is scarcely visible through. It has been affirmed that these three or four layers of mousseline de soie give the warmth of flannel without taking away from the beauty and softness of the effect. A very long Directoire coat of the cloth comes down over the straight skirt. This is also very simply trimmed with scrolls of black braid. The pockets, the lower parts of the sleeves and the revers are trimmed with buttoned triangles of cloth, as seen on the skirt. This garniture, though very simple, gives an excellent effect upon a gown with the Directoire lines.

IT is an error to believe that in the Directoire period women dressed always in light, transparent gowns. They wore, on the contrary, during the day in winter, gowns of velvet, cachemire and supple silks. The description of one toilette of that time has been recently cited, that which the beautiful Mme. Tallien, Thérèse Cabarrus, wore when she lectured at the Académie de Toulouse. It was of pansy purple cachemire, in sheath effect, ornamented with revers and facings of orange cloth embroidered in gold.

AT one of the largest Parisian modiste's with a most aristocratic clientèle, a concession has been made in regard to the narrowness of the skirt, in order to suit some of the more conventional customers, namely, a certain fullness is given in back by means of a double fold, laid from top to bottom. This really gives a very good effect and suits the women who wish to appear slender yet fear that they will make themselves ridiculous. In this way, one may still be quite smart, without submitting oneself absolutely to the slavery of fashion. Such persons are perhaps willing to accept the knickers or the tights, but cling also to their underpetticoats. Their skirts still give the appearance of slender lines, but go, however, beyond the decreed two and one-quarter yards, as spoken of before.

NO. 9—STUNNING EVENING TOILETTE OF PINK OTTOMAN SATIN AND BLACK CHIFFON

NO 3—ECRU LACE BLOUSE

FLowers for hat trimming are more gigantic than ever; some of the roses, meant to shield a crown bell, measure twelve inches in diameter. Besides sprays of enlarged fuschias of velvet, there are branches of chestnuts, with the brown velvet burr, split, disclosing the nut, of green satin. Oranges, the natural size, are made of orange velvet, stuffed with cotton, and have ordinary green leaves. Plums and green peaches are also among some of the fantasies of the season.

MAny evening dresses are of rich moiré, brocaded in lilac and corn colorings. Thespian satin in all the tones of old gold and plum ("Reine Claude" being the shade most popular of the latter) are the prevailing colors for the autumn in afternoon dresses.

SOme of the newest gowns have the corsage arranged in the form of a little vest, which somewhat recalls the bolero of former times, and which is becoming to most women. It has perhaps been designed so that we can go on the streets in these last beautiful Autumn days, without coats, wearing only a stole of fur. Or again, it may have been merely destined to conceal the light lingerie blouse which we are renouncing with so much regret. These white waists, half hidden under a cloth vest, are extremely chic and becoming.

AVery effective and becoming addition to a net guimpe or yoke, and one that will look well with elaborate dresses as well as with simple gowns, is that of trimming it with lace, generally with detached motifs of flowers, medallions or pieces which are cut from a lace pattern, these being easily arranged to suit the design of the yoke. The net may be cut from underneath, or it may be left, as it will scarcely show through the lace. For an afternoon gown one should use heavy silk lace, Cluny or Irish laces. Valenciennes or Paris point are used to trim informal evening gowns.

THe new French knickers, to be worn with the Directoire gown, are meant to take the place of underskirts. They are of double-faced satin, fitting very snugly about the hips and extending to just above the knees, where they are caught with an elastic. Each leg is trimmed with a deep ruffle of the satin coming well over the knee, giving the desired fullness under the skirt, yet without making any unnecessary bulk. The skirt glides easily over the satin, and it is a very simple matter to raise it from the mud.

THe new muffs are very flat, with practically no stuffing, and droop down in graceful lines. They are elaborately trimmed with tails, long loops of velvet or satin ribbon, reaching almost to the hem of the skirt, and heavy laces of all kinds, beside buckles of cut steel and jet.

AS for the winter hats, one has the choice of two extreme styles—a very fortunate state of affairs, for there is then no excuse for wearing an unbecoming style. They are either the large toques of velours or Ottoman silk, coming far down over the face, often hiding the nape of the neck, or the large-brimmed, flat hat, covered with satin and trimmed very low with an enormous knot of ribbon or a mass of sweeping feathers.

NO. 4—BRONZE OTTOMAN SILK AND OLD BLUE SATIN CACHEMIRE

THe great coat for motoring will be of a light-weight broadcloth, lined with opossum. This thick, yet soft, fur is preferable to everything else in lining such a coat, making it, however, so heavy that one would not think of walking in it. It must be made double-breasted in order to protect the chest. The straight, long sleeves should have a certain amount of fullness at the wrist, so that the hands may be drawn inside for warmth; or, better still, a kind of large buckle, very easy to clasp, might be used to form the fastening by which the broad fur cuffs are drawn down and joined together — thus doing away with the necessity of carrying a muff. The extremely high fur collar may be drawn up about the face, reaching the fur toque, which comes well over the hair. Thus attired, one may brave the wildest winter blasts.

LArge, feathery chrysanthemums in beautiful tones of copper, golden brown, yellow, pale mauve and soft rose decorate hats of the most exclusive kinds.

ASmart French chapeau of deep cherry-brandy colored velvet shows as sole trimming a wreath of velvet clover blossoms in soft pinks and crimsons as well as white.

NO. 7—INFORMAL DINNER GOWN

NO. 8—EVENING GOWN OF CITRON GREEN CRÊPE DE CHINE

WHAT SHE WEARS

THE present extreme "lankiness" of style makes it more than ever necessary that tailors and gownmakers should introduce into each woman's costume an especially becoming feature to modify the trying style. This, unfortunately, is not usually done by American dressmakers as much as it should be. On the contrary, they import a number of models and expect their customers to order the costumes regardless of their figures. This winter more than ever is it necessary to use ingenuity and taste in adhering to the general lines that fashion calls for, and at the same time make the model becoming to the wearer. While the costumes for the coming season are extremely picturesque, they are really impossible unless very well made, and they will prove a snare for the usual run of women unless they are especially adapted in the case of the individual woman and all accessories are in accord.

NEED OF INDIVIDUAL STYLE SELECTION

Milliners are not so perplexed, it appears—for when a woman will not draw her hat down to her eyebrows and look tragic and mysterious, she is promptly offered one of the many models turned up at one side, or one of the pretty toques charmingly feminine, or a coquettish new style of turban. It would often be far more sensible if women, young or not old, would independently choose their individual style among the many proffered, and ignore the extreme and, for them, impossible styles. Why not let the women fitted by nature with tall, lanky figures enjoy their present privileges? Time was when a single individual set the fashions—an empress, a queen, or an actress. That day is over, and present fashions are the result of much artistic study and talent. These creations are sent out for approbation to the great makers for the benefit of women of all physical conditions, so that instead of one particular fashion there are a dozen. It is the sheep-like instinct of following a leader that brews more than half the trouble at the beginning of the winter and spring changes of modes, year after year.

FASHIONS TO BE MODIFIED

It is very plainly hinted that we shall all soon learn of the modification of some present fashions. The short waist is said to be one of the first to be dropped. Big hats are also on the list for modification, and surely the biggest of the new ones are as near monstrosities as could be offered to any sane woman to wear.

LOVELY INDOOR GOWNS

The great success of this winter's fashions is to be met indoors, at both big and little functions, for whether the gown is simple or sumptuous, it bears charming lines and a becoming style. Four decided beauties give proof of this statement—two of them for dinner and opera wear, one for an afternoon reception, the last for a bridge gathering or a musicale, etc. The first two were in foureau or sheath style, one of rust-yellow Liberty satin, the other a rich Ottoman silk in pale flamingo pink. The first gown had a stole front covering the middle of the corsage, and carried down to the hem line of the skirt. Its whole surface was treated to embroideries in the finest of yellow silk cord, in chenille of a darker shade, in flosses wrought upon net, representing roses, besides dull copper shades of paillettes. The décolletage was draped with a copper shade of tulle that crossed over the shoulders and draped the bodice, ending in two long scarfs upon the back of train skirt, while on the hip line two similar scarfs each fell into the same long skirt drapery, and each was finished with silk fringe intermixed with yellow bangles, strung to the same depth.

Straight Venetian lace half-sleeves broke the line of the bare arm, while similar lace formed a deep, flat tucker. Of the raised motifs in bugles, copper tulle, and yellow flosses, which carried out the bodice decoration in the back and across the shoulders, it need only be said, the richest possible effects were obtained so as to develop the loveliest of harmonious colorings. The color scheme is the strong feature in all trimming.

PINK SILK AND PINK TULLE

The pink Ottoman gown was less intricate in its trimming scheme. Upon its pink tulle tunic, at knee hight in front, and covering the Ottoman train in the back, was hand embroidery in white and pale blueish grays, exquisitely wrought, while the same was centred on the front and back of the small portion of the bodice seen above the silk draped girdle. White tulle and silver paillettes formed the pretty tucker, and also finished the bands of embroidery that answered for the half-sleeves. Silver passementeries looped up the tunic on the left in an ornamental manner.

PRUNE SILK CACHEMIRE RECEPTION GOWN

Of that beautiful shade of prune drap de soie—or silk cachemire, as it is also called—was the reception gown made. On the bottom of the front of skirt was an embroidered and soutaché design, wrought into a horizontal panel. Upon the flat front portion of bodice, and on a portion of the back, the same corresponding motif of embroidery was seen, executed in prune shades. As the princess style prevailed, the demi-traine skirt entered at the top into high drapery, while the bodice opened front and back into long, narrow, oblong slits, showing the chemisette of ivory-tinted lace beneath. The sleeves were long and fitted close to the arm and were furnished with plaited lace ruffles that fell over the hand. The same wide lace ruff mounted the top or chemisette collar. Buttons of the same gown material, in groups of three, outlined the outward sides of the sleeves, and were in double rows in the same triple grouping, defining the hip lines upon the skirt its whole length.

GRAY CLOTH GOWN FOR BRIDGE

Of the same popular supple satin-faced cloth, but of a richly warm tint of taupe-gray, which turns out this season to be a great improvement on the old color, was the gown to be worn at bridge. Soutache trimming was its main feature, in shade a trifle darker than the cloth. A soutache border went across the bottom of skirt in front, rising on the sides to the belt of the gown, of satin and draped. A soutaché motif formed the border to the square neck opening of the bodice, while the three-quarter sleeves were entirely covered with the fine braiding. Both chemisette and lace sleeve borderings were exceedingly pretty, with a line of pale coral taffeta defining the top of the high stock and the sleeve laces. These bits of color are smartly introduced with the happiest effect on gowns of sober colors. On cloths of lighter shades of color, at sleeves and neck-openings, there are pleasing effects obtained with rich, narrow bands of brown furs. Cloths in the medium shades of modish colors are to be accepted this winter at many of the dressy afternoon affairs, which will be good news for many, but cannot be of advantage to salon gatherings.

VOGUE POINTS

IT is interesting to note the colors to be used this winter in the gowns of the famous French houses. Worth has chosen antique green, for street costumes as well as for evening gowns. Paquin favors a biscuit shade, tinted a delicate rose or an old red, verging on the brick. Others prefer intense blues, while still others lean most towards grays. There is surely enough variety to suit every taste, but, in spite of all these seducing colors, the Parisienne remains faithful to marine blue, black and all those sombre tones which are so becoming to all ages and to all complexions.

A Certain very exclusive haberdasher of the Rue Royale, Paris, is introducing some novel handkerchiefs for men with monograms three inches long and half an inch in width. In all white these are very smart.

Gown of aquamarine blue chiffon satin, draped over the shoulders, with a scarf hanging from the middle back. The sleeves and tucker are of blue net applied with Venetian point lace. A frill of net and small buttons, studded with aquamarines, trim the outer part of the sleeve.

Gown of white chiffon velvet. White satin, embroidered in white and gold, is draped over the arms, and hangs in one long end at the back.

1848

1908

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ESTABLISHED 1848

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William Skinner Manufacturing Company

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SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

ADAPTING THE DIRECTOIRE MODE TO THE SLENDER FIGURE

SO sumptuous is everything belonging to present fashions that it seems as though restricted resources have no chance to make any sort of showing. The wisest part is not to attempt the elaborate, but to confine oneself to very simple models. Good taste will not be offended if this plan is followed, and likely as not the unassuming gown will have as great a success if not more than the next woman's showier plumage. One thing should be impressed upon limited incomes this year, and that is, to avoid any extreme cut. The fashions are very decided, so much so that they will be quickly grasped and taken up by the masses, and therefore cannot remain exclusive. This means a change before long, for the smart woman does not care to see her clothes repeated. Therefore if you put money into any one of the radical models, you will find yourself in trouble when you come to wear it a second season. To-day's sketches show two gowns that are an excellent choice for our readers, each graceful and refined and certain to remain in fashion for some time.

BLUE SERGE, IRISH LACE AND BLACK SATIN

CLOTH SUIT

The first is in peacock blue broadcloth, the skirt perfectly plain and circular, with a round yoke border in an Egyptian design in green and brown. This is done roughly in floss on a background of cream canvas, and it could be worked easily at home. Above this there is a bit of lovely cream Venetian lace; any scrap of real lace that one has will answer. The topmost yoke, the collar and sleeves are all of silk net, dyed to match the goods, and mounted on mousseline the same color. Notice how the bodice cuts away under the arm to show the net. The use of net in the same color as the frock is seen in numberless new models. A black ruche tops the collar, and a narrow black satin girdle slopes up from the back and finishes at the bust in a flat bow.

IN TAUPE SUPPLE SATIN

This fabric is between a Liberty satin and crepe de chine in texture, and is the material of the frock in illustration No. 2. It is as popular for calling and visiting gowns as cloth, since many of the thinner materials are now worn throughout the winter. The waist is almost entirely in taupe net, mounted over self-tone chiffon, with pointed shoulder pieces and insets at the belt of gold soutache embroidery and tiny black jet buttons. The long sleeves are of taupe-colored net over white mousseline. The straight belt is of satin, corded on either edge with an oval gilt buckle and sash ends in the back.

WAIST FOR TAILOR SUIT

The third drawing shows a frock in dark blue serge, trimmed in black satin buttons and loops. The bodice opens over an attached yoke of Irish lace. The sleeves to the elbow are of serge, with a deep, turned-back cuff, and below this are very tight-fitting and of dark blue net tucked around the arm in half-inch width. Any seamstress can cut this model from a good pattern, and it is very smart.

AN ECONOMICAL MODEL

As I before stated, the Directoire fashion is not on the main an economical one. The woman of limited income has always counted on a certain juggling of her wardrobe, by which it presents a good appearance at low cost, but these tricks are rendered much more difficult by present modes. For example, a gown with two waists, one high and one low, has been a great saving, but now unless very carefully made and planned with real cleverness, any such subterfuge will prove a failure. It has also been the practice, and a great help to have several gowns made to go over one princess lining. Any dressmaker will declare this impossible if proposed, but pay no attention to her objections and carry it out as follows. All gowns are worn over a drop-skirt only, without petticoats, and are lined only in the waist. For this waist lining choose as thin a silk as possible, either a very light-weight taffeta or a china silk, and bone it as you would ordinarily. Then, as foundation for the whole, you can use a separate one-piece slip, this also boned and made from a supple, soft silk. Indestructible taffeta, which I suggested once before, is excellent for it, though procurable only in black. It costs 85c. the yard, and is more durable than any lining silk I know of. It will sound at first thought as though wearing a boned waist over a boned lining would be very bulky, but if each is well fitted you will not find this so, and as fashion now calls for straight figures instead of decided curves, any slight increase in measurement will not matter.

WEIGHTING THE GOWN

In this way you can wear several gowns over the one lining, which provides a drop skirt for all and a complete foundation for transparent materials such as net or chiffon. You must, of course, plan the color of your lining according to what you wish to wear over it, but you can easily utilize a single slip for an evening gown, a theatre gown and a tea gown; thus you will save from $10 to $15 on each frock for the silk, and probably something on the cost of making, as there is not an entire lining. We advise you by all means to weight the hem of the drop-skirt, as everything must lie heavily on the ground, or else the correct Directoire line is broken. Most French models have a half-inch space stitched in as you would for running ribbon on the extreme edge of the hem, and this is filled with shot. Finish the lining at the foot very simply, as it is intended to cling and not to flare. Best of all is a plain hem, weighted as we have described, but it is permissible to mount over this a finely plaited ruffle, not more than three inches wide.

VISITING GOWN IN SUPPLE SATIN

PETTICOATS SUPERFLUOUS

The only possible encouragement to the woman whose purse strings must be carefully watched is that with the new gowns a petticoat is superfluous, and if worn will ruin its appearance. This, of course, means a considerable saving on silk skirts and an economy in laundry if one wears white ones. I should go a step further and discard also muslin drawers, the ruffles and trimmings of which will certainly make lumps and ridges between the waist and the knee. A splendid garment is on sale, designed to take the place of the underwear of the older fashions. This is a boned corset cover and knickerbocker in one piece, so carefully tailored that not a crease or fold is to be seen anywhere. This will make up for drawers, with its smoothly fitting knickerbockers, which cannot ride up or let in the cold, as they are held taut under the knee by an elastic and ribbon. Undoubtedly everyone will recognize this as the proper garment, and it not only belongs to the styles of the day, but will prove economical to readers of this column. If worn over the corsets, and whatever flannel combinations or separate shirt and drawers one is in the habit of wearing, one will be practically and warmly clothed, and it is not necessary to dwell on what it means to cut down the expenditure for petticoats, muslin drawers, chemises and corset covers. The new combinations come in nainsook, silk and batiste and cost from $3 a pair upward.

WHERE TO HAVE HATS MADE AND DONE OVER

In this vast city it takes a long search to find a reliable milliner, of good taste and the best workmanship, who will not scorn to do over last year's hats, or to use one's own feathers, etc., in making up a new model. When once found, however, such a milliner is invaluable, and I recommend you to a small establishment just off Fifth Avenue, in the heart of the shopping district, where you will get never-failing attention, whether buying entirely new hats or rebuilding old ones. The charges are moderate, and everything shows the result of that indefinable touch which gives smartness. For making a hat $5 are asked, and for simply trimming, that is, putting together hat and ornamentation, and lining, $2 is the price. When materials that have been used before need other cleansing or remaking outside what can be done on the premises, there is, of course, an extra charge. Hats eat into money tremendously, and are all out of proportion to the rest of one's outfit unless the left-overs can be brought into shape at some reasonable figure. At this shop not only is it possible to have wonders worked with last year's headgear, but charming new models, some imported and some original, are to be had.

OF PEACOCK CLOTH AND SILK NET

Lynx neckpiece $38

Lynx shawl $35

Lynx throw $19

Lynx cape $30

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SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

Broadcloth is more than ever to the fore this winter, as it suits exactly the requirements of the Directoire mode. It has substance enough to make up for the absence of voluminous underskirts and its delightful drapable quality takes the long lines and the fashionable silhouette to perfection. It comes in every conceivable shade and some of the new tones in it are exquisite. As subjects for this week's sketches there have been selected two gowns of broadcloth, one a three-piece costume, the other a redingote model of much distinction.

The first sketch reproduces a very fetching gown and coat, (Directoire of course), in a pale tone of burnt custard, trimmed in satin to match and bands of Persian embroidery on canvas. The circular skirt is darted on either hip and has a seam down the left side of the front with a loose fold on the edge. A similar seam runs down the middle back. Big buttons of matching satin mark these seams. Almost the entire front of the waist is covered with a plastron braided in soutache, with insertings of Liberty satin, which gives it a brocaded effect.

This plastron opens at the front just above the girdle and is filled in with a piece of the embroidery. Satin the same shade as the gown is used for the crush girdle, which hangs in long ends on the left; knotted just below the knee and weighted with round satin covered ornaments. The long tucked sleeves are of satin, with a deep cuff, to come well over the hand. Chiffon, also in the same tone is employed in the yoke, and is laid in tiny pin tucks by hand, running from side to side. At the top of the collar there are satin folds and a ruche of tulle. Gold balls hang from a narrow satin tie.

The coat that goes with the gown is an unusually graceful and well balanced cut. Its long pointed revers hang low and rather full to the bust, over a short waisted little effect that buttons just above the waist. Three enormous buttons are perched on each of the revers. The fronts cut away deeply, but easily in a wide curve. Side pieces with square ends flank these while the back panels are longest of the three and complete the line of the bottom of the coat which is very good. The sleeves have a seam down the outside like those on the skirt, and are ornamented in buttons. The high collar is inserted with a band of the embroidery. It is a coat calculated to suit almost any figure as its lines are so well studied and in such perfect proportion. The price asked for the three pieces, $115, is very reasonable. The coat is lined throughout in white satin.

REDINGOTE MODEL IN PASTEL BLUE

This gown is a copy of one of the best productions by a great Paris maker. If worn by the right woman it is very graceful and attractive, but should not be chosen by the stout or the very short. Skirt and waist are in one, the skirt opening down the front. Braid coming down over the hips and slanting at knee depth toward both back and front simulates an overskirt. The waist is to be worn over a chemisette with a plaited jabot. These can be bought separately in a large assortment of materials at the neckwear counter. A most beautiful ribbon forms the revers and cuffs, an embossed satin with great pink roses, overcast with a delicate purple tinge. Plenty of green foliage is interspersed and the edge of the ribbon exactly matches the broadcloth. A sash of black satin folds around the waist and finishes in great fringed tassels on the left. The back of the waist is a rounded panel outlined in braid, that hangs loose over the belt. The back of the skirt is habit shape, very smoothly fitting with a seam up the middle back. All around the skirt lies a little on the ground, and hangs in scant but easy folds. The materials are of the best and the model very exclusive. Price $85.

FISH NETS

Are much used for blouses in white and cream. The coarse heavy mesh is stunning in tucked and plaited models over a chiffon cloth or mousseline lining. These cost in the silk thread $1.25 to $2.65 the yard.

BRUSSELS NETS

Are in great demand, for dresses as well as waists. These are sold in quantities in black and white, and are popular too, in colors. The great breadth, 72 inches, makes these goods an economical investment. Reliable qualities may be had anywhere from $1.25 to $3.50.

NOVELTY COTTON NET

This promises to be seen in some of the newest waists. It is a fine net, showing a quarter inch stripe that gives the exact effect of tucking, and is a most charming material. As yet it is to be had in cream white only, and is most moderate for blouses as it is of course made up almost plain and not more than three or three and a half yards are required. Price $1.25, width, 42 inches.

WHITE POINT D'ESPRIT

of the very finest variety, with a tiny pin head dot thickly scattered is much seen in yokes, and thin sleeves and in entire waists. It costs $2.50 the yard for a 45-inch material.

NEW STRIPED AND BORDERED SERGES

Some of the smartest of every day suits are in the very heavy striped serges, some of which show a cross striping above the hem making a checked border. One in two shades of green is lovely, one stripe very dark almost black, the other a grey serge. The border is quite wide, with just below it a band of fuzzy black, the up and down stripe repeating itself again at the hem. The width of this material is 51 inches, its price $2.95 the yard. Nothing could be found more modish than this for street or country wear.

THE LATEST STOCKING

Many women now wear low shoes throughout our winter in the street, notwithstanding the danger of such insufficient footwear. To bring this habit somewhere within reason a heavy stocking is worn, and these are brought out in a very smart shot effect in two colors, red and black, black and white, green and black and blue and black are the combinations shown. In silk lisle the price is $1.95 the pair, in spun silk $2.95. As the weight is considerable they are very warm.

RUCHED BLACK VELVET RIBBON

It is only a matter of a very few minutes' work to make oneself a most lovely separate ruched stock to be worn with blouses, such as are the vogue in Paris. Black velvet ribbon two inches wide with three fluted white tulle ruches at the top and three wider ones below is sold by the yard for this purpose at $2.95. This should be fastened with hooks and eyes at the side or back under a black velvet bow. From three-eighths to a half a yard is ample quantity, and this style collar is attractive with any waist, silk, net, chiffon cloth or fine linen.

INEXPENSIVE FUR COATS

Country and sporting use call for substantial durable furs, made on a plain model, and of medium price. It is possible to get excellent qualities, that will do service for a number of years, well made and lined in first class materials for sums that are prohibitive only to the very few. For instance a thirty-four inch black pony coat was shown me, a boxed model, lined in grey and black brocade of a very pleasing pattern at $50. A loose caracul jacket of the same length, with a very warm and wide collar is $75.

Hudson seal is not quite as rough and ready as the two furs just mentioned, but is ordinarily durable if taken care of and is not high priced. A semi-fitting, three-quarter length coat, measuring thirty-eight inches, and lined in satin brocade is offered by a very reliable house at $110. It fastens with big gun metal buttons, centered in cut jet and in effect is very handsome and luxurious.

CHILDREN'S SWEATERS

in white, grey, red or navy sell from $1 to $2.25, depending upon the quality of yarn used. They are either double-breasted or fasten on one shoulder.

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HAIR TONIC

"One of the 300"

An indispensable and delightfully fragrant toilet requisite, for fastidious people

When you buy Rexall "93" Hair Tonic, distinctly understand that our faith in its superiority is so strong that we promise to return its purchase price—without question—if it does not give you entire satisfaction.

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COIFFURES AND THEIR ADORNMENT

THE FASHIONABLE COIFFURE—EVENING DECORATION FOR THE HAIR—INDIVIDUAL INVENTION —RESTORATION PERIOD COMBS—WHITE TULLE WORN WITH TIARAS—LONG EARRINGS

A smart angle for placing a pretty aigrette.

TO be "dressed" or "not dressed" depends largely upon the arrangement and decoration of the hair. Gowns for evening may be high necked, demi or entirely decollete, according to the time, occasion and place, but the hair should in any case be arranged with more attention to becomingness and should bear certain touches of gaiety and leisure, quite other than that simple style suited to the busy day. Not only must the hair itself be treated quite differently, loosened, coaxed into love-locks and draping the head, rather than massed into a structure for the security of any hat; but its natural characteristics, the way it has of drooping about one temple or of twisting in a "cowlick" at the nape, or of springing into a surprised little pompadour at one point on the brow,—all these adorable accidents of nature may be encouraged and made to give style to the head. One whose heavy piled hair sinks naturally towards the left side of her head in a coppery volume allows the mass of it, coiled in a large circumference about the

Coronet of gold spangles on yellow velvet fluted by a wire and set with large pearls surrounded by rhinestones.

head, to follow its own tendency, and she carries her head at a gentle tilt, as though balancing its polished burden. An impossible trick save without a hat, and oh! so charming.

ACCENTUATING THE COLOR OF THE HAIR

The color of the hair, too, by artificial light, must be treated decoratively, and nature's efforts intensified. Hair slightly greyed is exquisite at night when lightly powdered, oh! so lightly, as it evens the tone and sheds a fragrance. Fragrant brilliantine is used, brushed on with the palm of the hand, and the hair is massed into loops and heavy waves so that it shadows the face in unbroken lines.

Fine brilliantines are especially desirable this season when the hair is more smartly worn entirely uncurled and unwaved, and draped in loose masses. It lies flatly on the crown of the head, and is brushed rather closely to temples, ears and nape, but is spread into a great pad on the sides and back above these points. If the flat top of the head is unbecoming, the hair may be wound in a huge coil that circumscribes the whole contour of the head, either braids or twists or both being used, this giving hight, but at the same time keeping the fashionable breadth and roundness. A small head of hair must be spread out over pads to give the required silhouette, and its ends may be simply tucked in with a pin, no coil being at all necessary.

Laurel leaves are worn on a simple classic coiffure.

EVENING COIFFURE DECORATION

There are two methods by which the hair may be decorated for the evening. One is that of adding to each toilette a made decoration in harmony with the gown that one can find in the best shops of exquisite daintiness. For instance, there is a large whole wreath made of two twisted

Graceful aigrette effect of fine black feathers jewelled with rhinestones and rising from a bow of black tulle and velvet.

Fetching combination of twisted bullion ribbons in mauve and silver with bunches of frosted purple and green grapes and glossy foliage.

bullion ribbons, one a silver, one a shot mauve and silver. It sits low about the whole head and on each side there are bunches of small mauve grapes with delicate green leaves. Another is in the shape of smaller twist of gold gauze ribbon dotted with gold beads, its side ornaments being in the form of gold bead maccarons from which gold bead tassels fall from simili-diamond heads. Half wreaths of laurel leaves in silver and green are worn pointing forward from the back coils, framing the head low, and triple fillets, one round of which only entirely circles the head, are made of closely sewn jet spangles or sequins. Another idea still is that of encircling the head very low with a broad ribbon, black velvet or gold bullion, which is wired to form large undulations. This ribbon is studded at intervals with big cabochon ornaments, jets surrounded with simili-diamonds, or baroque pearls and diamonds. Ornamental quills made of

A dashing quill effect made of black velvet mounted on net and made brilliant with tiny silver spangles used as an edging and veining.

Fillet of three bands of jet spangles fastened at the sides with rosettes of the jet.

gauze and velvet are often very effective slanting off to one side and endangering the eyesight of one's dinner partner, but looking supremely chic. There seems to be a fondness for feathers made of materials, gauze, and spangled satin, one such in peacock coloring being made in Mercury wings that point downward on each side towards the back. All of these ornaments are luxurious and ephemeral trifles, absolute freshness being necessary to them, and infinite variety. Those illustrated on this page may be found in one of the smart shops.

Showing an effective placing of the jeweled velvet ribbon.

OTHER METHODS OF HAIR DECORATION

I spoke of a second method of garnishing the evening coiffure, —this one for women of clever fingers and original and spontaneous ideas. It is that of designing the decoration oneself and posing it with the help of one's maid, for if there is anything prettier than one of the undulating velvet ribbons, wired into waves and studded with simili-cabochons, pretty as it is, it is a ribbon that is actually wound in and out through the various heavy meshes of hair, and fastened in one place with a

Laurel wreath made of green leaves combined with white net and edged with tiny brilliants.

lovely jewelled ornament. Another method is that of carrying almost tightly about the head, very low down, a scarf of chiffon which is fastened at the back near the nape with a single artificial flower, rather big, such as a huge dahlia made stiffly of shaded silks, or a pure white gardenia, a fresh scarf of chiffon and a different flower chosen every night, and chiffon and flower not necessarily matching in color.

HOW SMALL ROSES ARE EMPLOYED

Another charming fashion is that of stringing five or six small roses or anemones on an invisible ribbon that fits about the circumference of the head before the hair is arranged. The locks are then draped over the ribbon, leaving the flowers alone dotting the coiffure.

REVIVAL OF OLD STYLE COMBS

Old circular combs dating from the Restoration are very much liked, and are worn on the top of the head rather far back. Those in gold filigree, thickly set with seed pearls or with corals, are as dainty as possible, and others are decorated with ten or a dozen large beads of lapis lazuli or jade. In the case of these last a scarf of jade green or lapis blue chiffon is used as well, following the largest circumference of the head, its ends at one side of the back fastened in under the side of the comb.

Fillet made of two bands of twisted gold ribbon wound with strings of gold beads. Large maccarons of gold beads with hanging tassels topped with a cluster of brilliants.

TULLE AND TIARAS

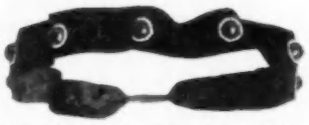
With diamond tiaras and coronets there is invariably

The coronet of gold spangles should be worn in this fashion.

added a twist of white tulle in a scarf effect without bow or ends, and where the tiara is set with emeralds or rubies or with cameos, the scarf is in color, green or crimson or shell pink.

EARRINGS

A line that drops from the head to the shoulder is always a becoming one, especially if one has a stately carriage and a well-proportioned throat. Long earrings give this wonderfully, also hanging tassels from the hair ornament by the ear or nape, and very charming are chains of fine gold studded with jewels, perhaps, which hang from the big comb, or from a Byzantine coronet, in a long loop to the waist, one side looped up to the bust with an ornament to correspond. This is most lovely when coronet, chain and brooch are in old silver and ivory.



Band of black velvet mounted on a wire bent into pretty undulations and studded with jet nail heads set in a rim of brilliants.

THE PRIDE OF THE ANCIENTS IN THEIR HAIR

From the earliest times on record, the hair has been considered the chief glory of the different races. There are many examples of this, taken from the old writings. The ancient Briton took such an interest in his flowing blonde locks that he used a mixture of lime, vegetable ash and tallow to increase their brightness. Compare to this the numerous brilliantines of to-day.

The Arabs valued their hair so highly that they considered it a very great sacrifice or penance to shave it off after every visit to Mecca, this ceremony being the solemn conclusion of such a pilgrimage. In Greece, too, the shaving of the head was a sacrificial act. The Greeks paid much attention to the care and arrangement of the hair. The Athenians highly esteemed the hair that curled, the hairdressers of that ancient time making countless experiments to devise a means of producing a lasting artificial curl. Blonde locks were so highly valued that bleaching and dyeing were a profitable business. Still further back in the days of King Solomon, his horse guards "strewed their heads with gold dust till they glittered in the sun," and this same golden sheen was given later on to the tresses of the Roman belles.

So, if we in these modern times bestow time and trouble on our coiffures, we are but following in the steps of our forefathers and their ancestors before them.

A jet fillet worn like this is very becoming to a certain type of beauty.

LONDON PARIS BERLIN, VIENNA

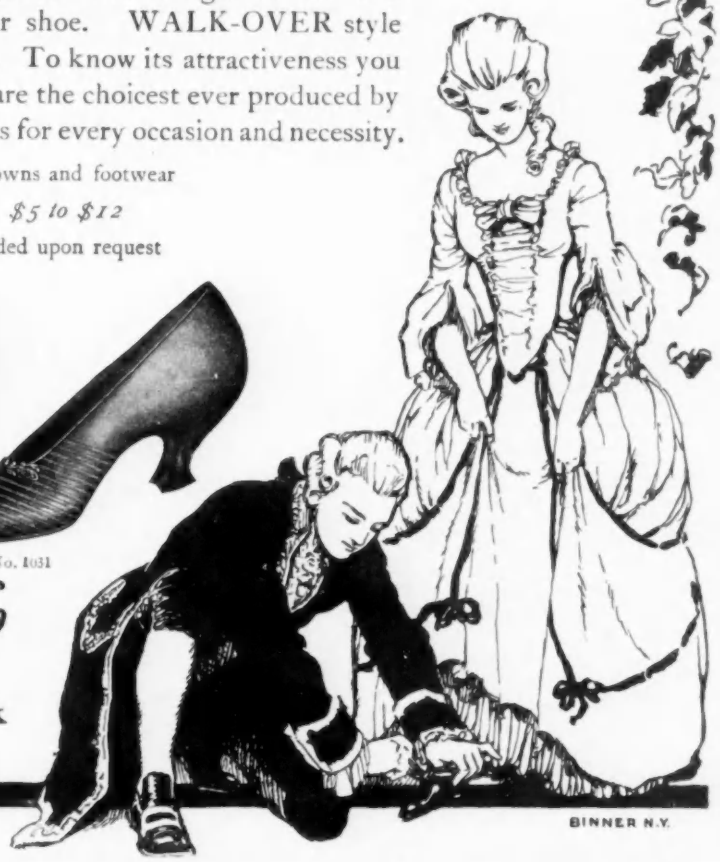
One cannot guess the elegance of the WALK-OVER Shoe from seeing any other shoe. WALK-OVER style is different. It is better. It has individuality. To know its attractiveness you must see the shoe itself. The Fall patterns are the choicest ever produced by WALK-OVER craftsmen, and embrace styles for every occasion and necessity.

Various shades of hosiery to match gowns and footwear

Shoes for Men and Women, $5 to $12

The new fall catalog will be forwarded upon request

Style No. 1030 Style No. 1029 Style No. 1031



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Kid Gloves Cleaned, all lengths
5c. per pair

Evening Gowns and Laces
a Specialty

The most delicate evening gowns, street dresses, trimmings and laces, cleaned and returned within 24 hours, equal to new.

Expressage out of town, paid one way

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FOR THE HOSTESS

DECORATIONS, PRIZES AND MENUS FOR BRIDGE PARTIES

A Bridge party is one of the most informal and popular ways in which to entertain, as everyone who cares for the game enjoys it, and it entails little trouble on the hostess, unless attempted on too elaborate a scale. One need scarcely make more preparation than in having a few friends in to tea, and there are plenty of inexpensive novelties that can be used as prizes that will prove acceptable. If an afternoon party is given in a city house where there is only one drawing room, invite at most only as many as can be seated in that room. Do not place tables in the dining room, as it will be far better to give a series of parties than to crowd so many people into one. If you fill the drawing room, serve the refreshments from the dining room table, as you would at an afternoon tea. A table cloth is generally used, but if you have a handsome, polished table, and a good-looking lace or embroidered centre-piece, with plate doileys, use them, as the effect is sure to be charming. Set the table with lighted candles in silver or glass candlesticks. For these there are charming little Empire shades, in either silk or parchment paper, that are now in vogue. For the centre of the table nothing is prettier at this season of the year than chrysanthemums, mixed with autumn foliage. The bronze and copper tints of oak leaves are beautiful. Any attractive pieces of silver that you have, such as apostle spoons, for instance, may be laid here and there on the table. This will be decoration enough. At one end have the tea tray and service, from the other serve chocolate. Sandwiches of various sorts and fancy cakes, recipes for which we give below, are all that one need have with these beverages. Ice the little cakes to match the color scheme of the table and place them in silver compôte dishes on lace paper mats.

CIGARETTE HOLDER

This is an unpretentious but ample refreshment. Still simpler it is to invite not more than eight guests at once, and serve tea only, with cakes and sandwiches, from a small tea table set in a corner of the drawing room.

SILVER COIN PURSE

BRIDGE IN THE MORNING

When playing in the morning have chocolate with whipped cream passed in cups, with one sort of fancy biscuit or crackers. Let the maid hand this on a tray when the game is over.

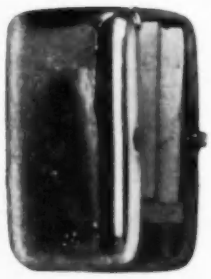
BRIDGE IN THE EVENING

What to serve at an evening party, where there are both men and women, depends upon whether they have already dined with you, or were asked in after dinner for the game. If the former, serve only cheese and crackers, or something made in the chafing dish, with whiskey and soda, ale or beer. If the company did not dine with you, but came in afterwards to play, more of a supper should be served, a menu for which is given below. Serve this supper as you would at the larger afternoon party, from the dining room table without a cloth, using center-piece and plate doileys.

DORINE POWDER BOX

When women only are included, a prize is given for the highest score at each table. This will answer also for a mixed party, if something is chosen that will be appropriate for either sex, otherwise give a prize to the winning man and woman at each table. There are illustrated here a number of silver novelties for women's prizes, which are attractive.

SILVER PORTE-MONNAIE



WOMAN'S SILVER CIGARETTE CASE

No. 1 is a wee silver cigarette case for women, holding tiny cigarettes, and a holder to fit. The case is gold lined. Price $6.50.

The second illustration shows a flat silver box of flarers or automobile matches, a useful gift for many women who run their own machines. The matches are very large and substantial, and will not blow out in the stiffest breeze or when the car is in motion. This costs $7.50.

A fascinating little conceit is that reproduced in the third illustration, a silver salts bottle with screw top, which has an indented opening at the side, holding a powder puff, with a mirror set in the lid. The workmanship of this is more intricate, so that it is expensive, selling for $9.50

Very useful to hold carfare is the fourth article, a coin purse, for 5-cent pieces. This also is in silver. Price $2.75.

No toilet accessory is more popular or practical than the Dorine powder cake and puff, and designed purposely to carry this is the box with the curving lid and the ruby clasp. This is not high priced, as it is to be had for $4.75, and is almost certain to be acceptable.

The old-fashioned porte-monnaie has been revived, as its style suits the gowns of the season. One of excellent shape is reproduced. It is solid silver, leather lined and hangs from a heavy link chain. The Empire design is exquisitely tooled and very delicate. Price $18.

The card case is an excellent idea. The cover is of pierced silver, with a removable leather case inside. Thus one can have any number of linings to match different gowns. It is a handsome piece of work, and costs $14.

So universal is the smoking habit among women now, that many are hardened to the discoloration of the fingers, but if there be one left who wishes to indulge and yet keep her hands in good condition, the cigarette holder will find a welcome. The ring slips over the finger, the clasp holding the cigarette. Price $1.25.

MENUS

I—AFTERNOON BRIDGE

Tea. Chocolate.
Lobster Sandwiches. Nut Sandwiches.
Olive Sandwiches. Jam Sandwiches.
Orange Quarters.
Madeleines.

LOBSTER SANDWICHES.—Chop lobster meat very fine; mix with rather thick mayonnaise dressing; cut lettuce into ribbons, cover each slice of bread with lettuce, putting a layer of lobster between; sprinkle with paprika, and trim the edges neatly.

CARD CASE OF LEATHER AND SILVER

OLIVE SANDWICHES.—Spread graham bread with butter and then with mustard. Then put on a layer of cottage cheese, and then one of chopped olives.

NUT SANDWICHES.—Chop walnuts and almonds fine and lay between Boston brown bread, spread with butter. Cut in diamond shapes.

JAM SANDWICHES.—Spread thin slices of buttered white bread with quince jelly and cut in circles.

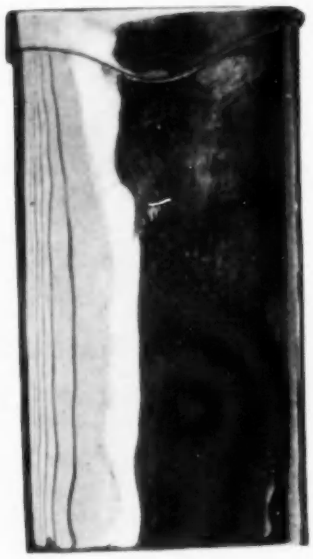
ORANGE QUARTERS.—Make any butter cake mixture, adding flour until it is quite stiff. Flavor with lemon and orange juice and add a little orange rind grated. Drop a small tablespoonful of the mixture into a regulation quarter tin and bake in a moderate oven. Cover the wedge-shaped sides of the cake with soft icing flavored and colored with orange juice.

MADELEINES.—Make a sponge cake mixture stiff with flour. Drop it in small balls with a spoon, bake and place two together with jelly between. Cover with soft pink icing, and flavor with rose.

SILVER SALTS BOTTLE AND POWDER BOX

SUPPER FOR EVENING BRIDGE

Strained Chicken Gumbo in Cups.
Lobster à la Newburg. Fried Sweetbreads.
Artichoke and Grape Fruit Salad.
Peach Surprises.
Fancy Cakes. Bonbons.
Champagne. Coffee.



AUTOMOBILE MATCH BOX

STRAINED CHICKEN GUMBO.—Make a rich chicken gumbo from any good recipe, strain through a fine cloth and serve very hot in cups.

LOBSTER AND SWEETBREADS.—Serve both these dishes, made after any reliable recipe, in the same course, as some persons do not eat shell fish, and therefore will not take lobster.

Mme. Thompson's Talks on Hair

THE FINISHED COIFFURE
The Fluffy Ruffer and Empire Braid

One of the nicest things about the *Fluffy Ruffers* is the absolute naturalness of the coiffure, and so perfect that the wearer is constantly complimented on her

BEAUTIFUL HAIR.

THE EMPIRE BRAID WITH PUFFS
$12.00 to $20.00

Then the discarding those *rolls* or *pads* gives the hair a chance to *live* and keep growing *thicker*, as the air is allowed to circulate through to give *health to the scalp*. There is everything to recommend them.

Health, Beauty and *Comfort* is the result when wearing a

FLUFFY RUFFER.
$4.00 to $10.00

Mother may have thin hair that worries her to look just as she would like. These are

WORRY-SAVERS.

ILLUSTRATING HOW TO PUT ON THE RUFFER

Daughter may have *thick, heavy hair* that will not remain *puffed* to look fashionable, and she tries this or that. "This or that" proves a delusion. But her heart goes out to Fluffy Ruffers as soon as she tries one, and nothing else creates the stunning effect so dear to the girls who love style. There is only one original.

Mme. Thompson
28 West 22d Street, New York
Opposite Stern Brothers

ARTICHOKE AND GRAPE FRUIT SALAD.—This is made from grape fruit prepared in the usual way, and equal quantity of artichoke bottoms cut in halves. These are canned and are procurable at high-class grocers. Lay the grape fruit and artichokes on lettuce leaves and pour over the whole a French dressing.

PEACH SURPRISES.—Line a grape fruit glass in vanilla ice cream, leaving space in the centre to receive a brandied peach cut in half. Place in the ice-box until the shapes are solid then turn out upside down on individual plates and serve with the brandied juice.

GOOD WINTER RECIPES

CRANBERRY DISHES

CRANBERRY JELLY.—Boil one quart of cranberries and one cup of water in a covered granite pan five minutes. After boiling begins lift the cover occasionally to avoid overflow. Press the berries through a fine sieve. Add two cups of sugar, mix well, and without reheating turn immediately into one large or several individual moulds.

STRAINED CRANBERRY SAUCE.—Prepare as jelly above, except cook the cranberries in two cups of water.

CRANBERRY SAUCE, UNSTRAINED. — Heat two cups, each, of water and sugar to the boiling point. Add one quart of cranberries. Cover the sauce-pan and let stand on back of range five minutes. Move to front of range and cook five minutes after boiling begins. Set the sauce aside in the pan until cold. Berries thus prepared retain their shape.

BAKED CRANBERRIES.—Bake one quart of cranberries and half a cupful of water in an earthen baking dish which has a close-fitting cover, in a slow oven until the berries are soft. Then stir in sugar to taste and bake slowly for fifteen or twenty minutes.

CRANBERRY PUNCH.—Cook one quart of berries and one pint of water in a covered sauce-pan five or six minutes. Strain through cheesecloth, stir in two cups of sugar and juice of a lemon and cool. Freeze as any sherbet and remove dasher, and with a wooden spoon beat in half a cup of claret. Serve with roast turkey or just before a game course.

CRANBERRY PIE.—Cover the bottom of a deep earthen dish with a fine pastry and fill with whole ripe cranberries and a half cup of seedless raisins. If preferred the cranberries and raisins may be put in a chopping bowl and chopped coarsely in two or three minutes. Sprinkle two cups of brown sugar over the top and pour over all a half cup of good molasses. Cover with a top crust reinforced with an extra strip of crust all around the edge, and cut a generous opening in the centre of the pie. As it bakes pour into the opening from time to time a mixture of hot water, molasses and sugar. When done the pie will be deliciously sweet and juicy.

CHESTNUT PIE

CHESTNUT-CUSTARD PIE.—To make thoroughly good puff paste wash one pound of butter in ice water. Put one pound of pastry flour in a deep dish and make a hole in the centre. Into this hole put a piece of butter the size of an egg, one-half teaspoonful of salt, one teaspoonful of sugar and the white of one egg. Measure one cup of iced water, add it gradually to the flour, work in thoroughly, turn out on a floured board, knead like bread until well blended. Then cut in half and roll out into a thin sheet. Spread the remainder of the washed butter on one sheet, cover with the other and again roll out, taking care that the motion shall be from you. Fold the sides and ends toward the centre, roll again, fold once more and stand on ice for fifteen minutes. Roll twice more as directed, then fold in a cloth and stand on ice over night. In the morning roll out very thin and line rather deep pie plates. To make the filling for one pie, boil and wash a sufficient quantity of chestnuts to yield one-half pint of pulp. Add one pint of milk, the yolks of two eggs, a scant half-cup of sugar and one tablespoonful of vanilla. Turn into the paste-lined dish and bake in a moderately quick oven for twenty minutes. For the meringue beat the whites of the eggs to a stiff froth, add two tablespoonfuls of powdered sugar, flavor slightly with vanilla and spread over the top of the pie. Return to the oven and when a yellowish brown, stand aside to become cold.

The Secret

Ask the woman with the divinely slender figure the secret of her svelte beauty.

If you have her confidence she will whisper: "Perfect Corseting—I wear the newest ***Sheath-fitting La Resista*** *model."*

La Resista Corsets *are designed after the most advanced Paris ideas.*

They are boned with ***Spirabone,*** *making them delightfully flexible and easy, as well as graceful and modish.*

Let us demonstrate by a personal fitting that among the multitude of ***La Resista*** *models there is one exactly right for you.*

La Resista Corsets *range from* ***$2.50*** *to* ***$15.00*** *and upwards.*

Downer, Hawes & Co., (Inc.)
21-23 West 34th St.
New York City

SEEN ON THE STAGE

THE GOLDEN BUTTERFLY IS COMIC OPERA AT ITS BEST

IN these days of commonplace mixtures put forth as "musical comedies," "musical melanges," et cetera, it is refreshing to encounter such a delightful work as The Golden Butterfly, the most recent undertaking of Reginald de Koven and Harry B. Smith. It has been some time since these two gifted writers have collaborated, and, judging from what they have done in The Golden Butterfly, it is "about time."

REGINALD DE KOVEN
Who wrote the music of The Golden Butterfly

Predictions as to the future popularity of this charming comic opera—and it is the genuine sort, not the mislabeled brand—are a bit early, but there can be no doubt that both the music and the book are the best which composer and author have done. With recollections of Robin Hood and its unequalled vogue, doubtless there will be some questioning as to The Golden Butterfly touching the high-water mark of its early predecessor. However, fair-minded and competent judges must admit Messrs. de Koven and Smith have surpassed themselves, that The Golden Butterfly sets a mark in the American comic opera field which will not soon be eclipsed, and that it compares favorably with the best endeavors of importations having the advantage of foreign-made flavor.

It is evident from the attendance at the Broadway Theatre that there are plenty of people who still appreciate entertainment of high standard and who do not insist, always, on the slap-stick method of causing humor. There are laughs in plenty over lines and incidents, and apparent enjoyment of music which, if not exactly catchy on first hearing, is melodious and exceptionally well written. The Golden Butterfly is clean, clever, entertaining, admirably mounted and splendidly performed.

Miss Grace Van Studdiford, who is the star of the company, is the best prima donna on the American comic opera stage. Vocally she is so far ahead of her rivals as to make comparison unnecessary, and her musical opportunities now are such that both voice and art have never appeared to better advantage. A little less spreading of the tone, which she is prone to use on occasions, would highten its beauty, but in the main there are not many serious faults, and her style is free and expressive, which atones considerably for angularity of gesture. The Romanza, Don't Forget Me, one of the best numbers of the opera, was sung by Miss Van Studdiford with delightful poise and commendable finish. It is an ambitious composition, melodious and exacting to the singer, yet affording full opportunity for the display of the voice, and its repetition is almost regularly demanded. In the duet, In Paris, Mr. de Koven has written gracefully and with strength, and both Miss Van Studdiford and Walter Percival made much of the excellent opportunities. This number is tuneful and snappy, and is certain to be one of the most popular of the opera.

The skill shown in the writing of the concerted composition, Singing Lesson, which is a sort of musical dialogue for Ilma (Miss Van Studdiford), Baron Von Affenkoff, Franz and Hanska, reveals the composer in his most facile vein. The handling of the voice parts and the orchestra in this alone would be sufficient to stamp Mr. de Koven as a musician fertile in resource and originality, but further evidence of which is shown in Wandering Musicians, where the strolling musicians, piping away in "musical unmusicalness"—if it may be so termed—in conjunction with the orchestral part, score with a vigor which must be gratifying to the composer. The finales of the first and second acts are little short of grand opera, and though Mr. de Koven has been criticised for having written what seems to be a "too complicated ensemble for a comic opera chorus to sing clearly," his musical treatment in both finales, for principals, chorus and orchestra, is stirring and dramatically effective in working out the progress of the story.

The use of the love motif in Ilma's song, Don't Forget Me, at various places to indicate the predominating love interest, is rather a new departure in comic opera, and invariably adds to the significance of the moment and imparts added color to the music. It is a beautiful theme, and it is never handled twice alike. Miss Van Studdiford's Butterfly song and the duet, Off to Russia, sung by Gene Luneska and Walter Percival, are two more admirable compositions, each gaining firmer hold with the audiences at every performance. The Bottle Imp, a sort of legend with delightful choral effects, and having a swinging melody for baritone, is de Kovenesque to the last degree, and it will be deservedly popular, because it suggests the days of Robin Hood. It requires more than a single hearing of The Golden Butterfly to fully appreciate its musical beauties, and there can be no doubt that, once they sink in, it will be realized that Mr. de Koven is a composer possessing a wealth of melodic invention, abundant facility in its use, and a fluent, finished technique in scoring.

Mr. Smith's part in The Golden Butterfly reflects a credit mark to his long career which it will be difficult for him to surpass, and, like Mr. de Koven, he appears to have set a new standard which will not be the easiest task to surpass in future undertakings. Those who delight in noisy, vulgar clownings will not like what Mr. Smith has done here; but lovers of clean, consistent humor legitimately expressed, and lines which have the right swing and point to them, will go more than once to see and hear them over again. The story is pretty, if not unusual; it is convincingly told and developed logically to a happy conclusion, with plenty of incidents which are amusing and entertaining. Ilma, singing in the chorus of the Buda Pesth Opera House, is in love with Franz, a poor music student who has tried unsuccessfully to have his opera accepted. Because of the ill-temper of Tina Korbay, prima donna of the Opera House, she is given the chance to sing the principal role in the new opera supposedly written by the manager, Baron Von Affenkoff. Numerous obstacles arise, but they are overcome, and Ilma scores a triumph, to find—at last, and after all the incidents are over—that the opera is really the work of her beloved Franz, whom, as of course she must, she finally marries. Mr. Smith has written lyrics which have a truly Gilbertian flavor, and his dialogue is humorous, without descending from the high plane which he and his co-worker have established. His characters talk naturally, and there are plenty of bright lines. Gene Luneska, as Tina; Walter Percival, as Franz; Louis Harrison, as the Baron, whose comedy was sparkling; Louis Cassavant, W. J. McCarthy, who played Hanska, stage manager of the Opera House, and Frank Benor, Charles W. Butler, Robert G. Williams, Walter Jenkins, A. Hanschman and Carl Gordon, these last named playing the strolling musicians, were admirable.

GRACE VAN STUDDIFORD
Prima Donna in The Golden Butterfly at the Broadway Theatre

WILLIAM GILLETTE IN SAMSON

PLaygoers who went to the Criterion Theatre on the opening night to see Samson, a new four-act drama by Henri Bernstein, author of The Thief, were disappointed. It is unfortunate, sometimes, to attain such distinction as did Mr. Bernstein in this last mentioned play, because

unless an equal standard is achieved in subsequent efforts, criticism which is unusually severe is bound to ensue. Looking at Samson with most lenient eyes and weighing with unprejudiced calm, it must be admitted that the play lacks the essentials which made The Thief the dramatic success of the New York stage last season. Samson is sheer melodrama, not over well constructed and possessing a flavor which is not pleasant to the taste. The big scene in the third act, where Maurice Brachard (Samson) holds prisoner the man whom he has befriended and who has tried to steal from him his wife, and with whom he engages in a hand-to-hand fight, fails to carry conviction, and with this spot painted out, the play, with a single exception, lapses into the commonplace.

William Gillette is a very efficient player, but in this role he does not appear to be in wholly happy surroundings. Particularly in the big scene his physical and vocal powers hardly seem adequate to triumph over so vigorous a person as Arthur Byron makes Jerome le Govain. One rather expects to see le Govain remove his benefactor from the face of the earth and go out to save his stocks in the falling market, which the financial Samson has brought on to cause his ruin. In this play we find the conventional mother gladly selling her daughter for a consideration, the titled and wholly selfish father who raises no objections, and the young woman herself who, after the marriage, is quite willing to take advantage of her husband's first absence from the city to be with the man she has learned to love.

In view of this, it is not surprising that Brachard, who has risen from a laborer to a financial wizard, realizing his unfitness to defeat at his own game a noted duelist, should select his own weapons and pull himself down with the man he determines to ruin. You are left seeing that this Samson is fairly sure to rehabilitate his fortunes. There is one really fine scene, tense and gripping, where the wife creeps wearily back to her home—after having been taken to a resort by the man she has loved, and where she has been made to see the low rascal he really is—to find her husband there, waiting for her. The woman is disheveled, her clothing is torn and her hands are bleeding. The mark of the attack is all over her. And here Miss Constance Collier, Mr. Gillette's new leading woman, played with fine repression and telling force.

Pauline Frederick quite outdid herself as Elise Vernette, the unfortunate victim of the villain, le Govain, and she appeared at the right time to tell the husband and wife of the real character of the man who had betrayed her. Arthur Byron's fine performance of le Govain gave him premier honors. He has never reached a better or more consistent dramatic note. Frederick De Belleville was the father, rather conventional and not altogether true, and Marie Wainwright, though better later in the play, was not free from a false note at first.

LOUIS MANN IN THE MAN WHO STOOD STILL

When Jules Eckhart Goodman undertook to write The Man Who Stood Still, he had too many ideas. In his endeavor to introduce and develop them he has found the task rather involved, and, as a result, there is confusion and conflict. To expound failure in America as being a crime seems enough of a theme for any one play, but to hitch to it the idea that the footsteps of the children are not necessarily those of the parents, provides something of an undertaking for even a more skilled and experienced dramatist to effectively work out. Unfortunately, the author has not been unerring in his choosing of situations or, wholly, of characters in setting forth his ideas, and the total result is a melodrama with a few good spots, some flashes of excellent playing by Louis Mann, and considerable third-rate acting by other members of the not very competent cast.

LAURA LANG
Leading woman of the Percy Williams Stock Company of Brooklyn.

EDWARD MACKAY
Leading man of Percy Williams Stock Company, at The Crescent Theatre, Brooklyn.

LOUIS MANN AND CORINNE MALVERN
In The Man Who Stood Still, at The Circle Theatre.

The picturing of lower east-side life shows a young woman, Marie Krauss, whose father is an old jeweler (Louis Mann), ignoring her father's wishes and carrying on a secret love affair with the son of his principal business rival, to her own shameful end. It also shows a loyal young man, who really loves her, standing by her in spite of her waywardness, and the father taking back the cast-off and penitent child. But the handling of the matter of race predjudice, as shown in the opposition of the old Swiss to the marriage of his daughter to a young Jew (the loyal lover) does not clearly teach the lesson which the author evidently intends to convey. And through it all there are incidents of melodramatic sort which are not pleasing, and a child who is little short of offensive. The best scene in the play is a game of pinochle, and Mr. Mann shines here with undimmed lustre. Robert Foscher played two German parts with skill, but the least said about the others in the company the better.

GOSSIP

The Warrens of Virginia, in which Frank Keenan and Charlotte Walker have made distinct successes, and which recently played an engagement at the West End Theatre, New York, will continue on the road.

At the Percy G. Williams vaudeville houses, the Colonial and the Alhambra, there will be two bills of exceptional strength and attractiveness next week. There is always something worth while at either of these places of entertainment.

Hammerstein's Victoria, as usual, is presenting an array of performers which hold up the standard that has been established here. The current week's bill is a good one. So, too, is the one set for next week.

At Keith & Proctor's Fifth Avenue, Fourteenth and 125th Street Theatres there has been no diminution of bright things in the vaudeville line. There are more promised for next week.

The management of the American Theatre is sparing no expense to give to its patrons high-class vaudeville. Such performers as Harry Lauder, Amelia Bingham and others of similar class have recently appeared there. The next week's entertainment looks interesting.

A Gentleman From Mississippi surely has settled down into a season's run at the Bijou Theatre. So well do Thomas A. Wise and Douglas Fairbanks work together that already Brady & Grismer, managers of the company, are planning for another play in which these co-stars will appear, after they have finished with the present one.

Robert Mantell makes his first appearance in the role of Louis XI, 8 November, in Chicago, when he begins his annual engagement in that city.

Cartie De Mar will be seen 30 November at the London Coliseum. After playing there six weeks she will make a tour of the continental cities.

Alice Lloyd will fill a brief vaudeville engagement before commencing rehearsals for her new musical comedy, The Bonnie Belle of Scotland.

The new Evans bust of Miss Maude Adams has just been completed and is placed in the lobby of the Empire Theatre, New York. Although it is the work of a comparatively unknown sculptor, this bronze likeness of Miss Adams appears to be a creditable piece of work.

Marie Cahill, who is always popular in New York, will soon be seen—and heard here—at the Wallack Theatre in a new musical comedy, which is spoken of as affording this good-natured young woman a good chance to score.

In common with W. Somerset Maugham, Hubert Henry Davies, and the other eventually successful playwrights, Charles Rann Kennedy ("the Bryan of playwrights," someone has just dubbed him) says that his The Servant in the House was rejected by every English manager before it fell into Mr. Miller's hands. This is a familiar enough crow on the part of playwrights who finally get a hearing, but whether or not Mr. Kennedy is right, at any rate the subject of his play, rejected by all English managers, has become the foundation stone of a pretty fair success at The St. James Theatre, London. For The Passing of the Third Floor Back, by Jerome K. Jerome, called on the programme "An Idle Fancy" (did Mr. Jerome ever write anything free of the adjective "idle"?) "in a prologue, a play, and an epilogue," with Mr. and Mrs. Forbes Robertson in the principal parts, is a play similar in idea to The Servant in the House. Persons who sympathize with him very much and think him a better writer than he really regards himself, say that Jerome is the kind of man whose head is brimful of superb ideas that lose very much when translated to manuscript. Third Floor Back, the character played by Mr. Forbes Robertson, like Manson in The Servant in the House, is said to be a decidedly heroic figure in conception but not so very heroic in what he has to say. The grand style, poetry and genuine sentiment, are very much lacking in most of his speeches. So at least most of the reviewers thought when the piece first came out at St. James's.

James T. Powers, who will be starred in America by the Messrs. Shubert in Havana, the new musical comedy which is running with such success in London at the Gaiety Theatre, arrived on the Kronprincessin Cecile 23 Oct. Mr. Powers saw the performance in London, and feels sure that the comedy will be a big hit here.

CONSTANCE COLLIER
Leading woman with William Gillette in Samson.

FOR FORMAL AND SEMI-FORMAL AFTERNOON WEAR—THE FROCK AND MORNING COATS—WAISTCOATS AND STICKS

TO one who has followed closely the workings of fashion during the past dozen years it may be a matter of some surprise that the frock coat does not show signs of coming back into more general vogue this autumn. Certainly, after the great popularity of the morning coat, it might have been expected that this would be the case, and yet as far back as the autumn of 1906 it was predicted in this column that it would not be until after this winter that the tendency would be apparent, and even then there is not the least probability that one style will be worn to the exclusion of the other. There are so few distinct types of masculine attire that it is out of the question that one of them should be driven entirely out of fashion, and it has always seemed to me that, as concerns the frock and the morning coat, there is plenty of room for both. To regard either one as a substitute for the other, instead of giving to each a precise place in the wardrobe and, if I may so describe it, in the etiquette of dress, is a mistake, and while it is somewhat difficult to define the exact position of the two, in view of the uses to which the morning coat has been put during the past few years—its wear for every occasion of afternoon dress—the distinction should, I think, be one of formality.

THE FROCK COAT

Compared with the models of last season the change in style of the season's frock coats is so slight as to be hardly noticeable—the collar fairly wide; lapels medium in width, rather long and straight instead of rounded in line; shoulders full, but without any exaggerated squareness; waist well defined, though less sharply cut in and less decidedly tight fitting than used to be the fashion; three buttons in front and one, two or three on the sleeves, and skirts full, somewhat flaring in effect and falling to an inch or two below the knees. Of course one must always make allowance for individuality in detail and bear in mind that there is a difference in effect between the conservative and extreme in cut and finish, for it goes without saying that all the models are not identically the same. However, in my opinion at least, one is more apt to sacrifice good style than gain anything in smartness by departing from established convention in the fashion of the frock, and for this reason I should not advise the full-faced lapel, any peculiarity of sleeve trimming, or even braid on the edges. None of these things are in any way new, having over and over again been shown by the tailors, and they are not much fancied by the best class of men.

Black and dark gray worsteds and vicunas are the materials used for the frock coat, and of the two the Oxford grays are perhaps still a little the more fashionable. One sees occasionally full suits of medium or smoke gray, and there is no denying that they have a certain air of distinction, but the style is a bit theatrical, and for the average man the black or dark gray coat and trousers of striped gray worsted or cassimere make a more generally serviceable costume.

CUT AND FABRICS OF MORNING COAT

The morning coat shown by the illustration on this page is a fairly good example of this season's fashion, so far as side lines, waist seam and length and fullness of skirts are concerned, but the lapels are perhaps a little longer than the average, and the shoulders more decidedly built out than in the general style. Indeed on many of this year's models the shoulder seams are well in, so that the breadth is given by the fullness of the sleeve, instead of by the width from collar to seams. Then, too, many of the coats with less deep lapels have another button in front, and some have skirts a bit more cut away from below the waist seam. Braid, about a quarter of an inch in width, is still a good deal used on the morning coat, and an outside breast pocket is in no way incorrect, but side pockets and turned-back cuffs, which detract from the formal appearance of the garment, giving it more the effect of the walking coat, are not to be advised.

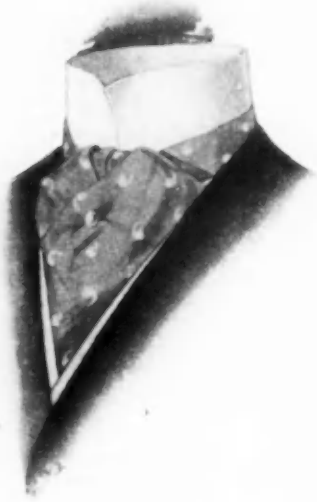
It goes without saying that the old "diagonal" materials are entirely out of vogue, and that the indistinct shadow-stripe cloths in black and dark gray, which have had such a run for the past few seasons, are sometimes seen. But the plain black worsteds and dark Oxfords are the materials in general fashion for this coat, and the trousers worn with it are usually of striped gray worsted or cassimere, like those worn with the frock. I say usually, because when a lighter shade gray cloth is used for the coat, the whole suit may be of the same fabric. This makes a rather stylish costume for street dress, but one that somewhat resembles the walking coat suit in appearance, and that is therefore less formal in character, and less to be recommended for the man who must limit his wardrobe to one costume for afternoon dress.

WAISTCOATS AND STICKS

General discussion of the subject of haberdashery for formal day wear must be left for another time, but concerning waistcoats it may be said that, while those of plain white material are less fashionable than in years past, there is the greatest variety in what are popularly known as "fancy" effects, for use with the frock and morning coats, and that although both are correct, the single-breasted model is most in vogue. Some of the materials — especially the silks and silk mixtures—are exceedingly handsome, but rather too striking in pattern and coloring for conservative taste. And since conservatism is usually the best style, for the average man, at least, it seems to me the grays, mauves and tans of not too conspicuous marking are the safest selection.

An idea of the depth of waistcoat at the neck and of one of this autumn's Ascot cravat styles is given by the drawing on this page, and this likewise shows the effect of the white edging, which seems to be again more or less in fashion, although perhaps not generally more so than during the past few years. The last illustration will also serve to give some idea of the season's styles in sticks, but since the fashions change little and no one design can truly be described as pre-eminently smart, the choice is almost entirely one of individual fancy.

How.



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FRENCH LABORATORY TURNS CORUNDUM INTO PRECIOUS STONES

According to Consul-General Frank H. Mason, of Paris, the scientific sensation of the moment in Paris is the fact that Prof. Frederick Bordas, of the College of France, has succeeded, after long and patient experiment, in producing precious stones by exposing the coarse ordinary form of crystallized alumina known as corundum or adamantine spar to the action of radium.

The possibility that this process may be used industrially for the production of certain kinds of precious stones at a cost which will seriously modify the present market values of the natural gems invests the subject with so much interest that a brief report may prove of value.

It will be remembered that all these gems are in composition crystallized alumina, but through long exposure to varying conditions of heat and pressure during the slow cooling and development of the earth's surface they have assumed different colors, to which the names of ruby, amethyst, etc., have been given. The discovery of radium revealed the active agent through which various changes in certain substances, which had hitherto been of slow progress, might be intensified and accomplished in a comparatively brief time.

The present discovery of Professor Bordas was suggested by the fact that the minute glass tubes in which radium is confined and kept for scientific use take on gradually a beautiful azure color resembling the sapphire. This was attributed by Professor Berthelot to the presence of minute traces of manganese in the glass, which the marvelous projective power of the radium reveals and revives with varying grades and tints of coloration. Professor Bordas therefore placed crystallized corundum of several tints in contact with minute tubes of radium, laid them away in a dark place not subject to changes of temperature, and found after a lapse of several weeks that the white corundum had become yellow like the topaz, the blue crystals had become green like emerald, and the violet had turned to blue, like the sapphire.

Thus was overthrown the theory held hitherto by scientists that each of these precious stones has its own special coloring oxide, and that these several oxides—green, blue, red or yellow—have no definite relation to each other. Professor Bordas took his newly created gems to a leading lapidary jeweler, from whom he had purchased the corundum crystals, who identified and tested them, and found that they had been converted into a topaz, a ruby, and a sapphire which fulfilled all the tests and requirements of natural stones.

The possible effect of this discovery upon the trade in jewelry and precious stones can be readily inferred. Radium is as yet one of the rarest and most precious substances known to science, but the duration of its power is practically unlimited.

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No. 1385—Satin gown with a front panel or apron effect, and side plaits below it, trimmed with black braid, buttons and loops. The yoke border and pieces under the arms are of black velvet. The yoke and tight sleeves are of tucked chiffon in a paler tone than the satin. A black surah silk scarf hangs in back, the ends of which are trimmed with fringe. The materials required to make this model in medium size are 5¼ yards of satin, 45 inches wide; 2½ yards of chiffon, 45 inches wide; ¾ of a yard of velvet, 3 yards of silk for the waist lining, and 44 braid buttons. This pattern comes in nineteen pieces, including the lining.

No. 1386—Gown of chiffon broadcloth with a graduated box plait on either side, back and front, from shoulder to hem, trimmed with cloth-covered buttons. The sleeves and bodice are embroidered with black soutache braid. The yoke is of tucked net with hand-embroidered dots. Sash of black satin or silk with long, knotted ends, and the yoke is piped with satin or silk. The materials required to make this model in medium size are 6 yards of chiffon broadcloth, 50 inches wide; ¾ of a yard of tucked net, 45 inches wide; 1¾ yards of silk or satin, 22 inches wide, for the sash, or 3½ yards of wide ribbon, 2 pieces of soutache and 4 yards of silk for the waist and sleeve lining. This pattern comes in sixteen pieces, including the lining.

No. 1387—Gown of satin crêpe de chine, opening on the left side of the back and draped at the right shoulder and at the waist line on the left, showing a blouse of chiffon, trimmed with rows and motifs of silk soutache. The sleeves are also of the chiffon, with a band and pointed cuff of the crêpe de chine, edged with the soutache motifs. Yoke and collar of tucked net with an insertion of lace, embroidered in color. The yoke is bordered with a band of crêpe de chine, outlined with the soutache trimming. The opening of the skirt in back is trimmed with soutache in a leaf pattern. The materials required to make this model in medium size are 4¾ yards of satin crêpe de chine, 45 inches wide; 1¼ yards of chiffon, ¼ of a yard of tucked net, 1 yard of lace insertion, and 4 pieces of soutache braid. This pattern comes in seventeen pieces, including the lining.

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VACCINATION TO THE FORE

THE Anti-Compulsory Vaccination Society, of 39 State Street, Chicago, announces the formation of a lecture bureau, which is prepared to furnish competent speakers on various phases of the vaccination question to clubs, churches, societies, lodges and other organizations. The establishing of the bureau resulted from an investigation which disclosed that a very large number of persons in the metropolis of the west really know nothing about this important question, and have simply accepted the current teachings on the subject, without independent thought or investigation. The fight against vaccination is vigorously on in several States, Massachusetts having this year repealed a compulsory law, that had been sustained by the Supreme Court of the State. In Omaha, Nebraska, after a great struggle, the compulsory vaccination ordinance was repealed. In Philadelphia in mid-October a successful conference was held by the Anti-Vaccination Society, at which more than two hundred delegates were present. The season promises to be an unusually active one for pushing the propaganda against vaccination, many physicians being enlisted in the reform. It is urged upon all parents that they acquaint themselves with the arguments against vaccination, in justice to their children, and not continue, sheeplike, to follow precedent and accept this method of alleged small-pox prevention without studying the subject. The medical profession, taken as a whole, cannot be regarded as a reliable guide in this matter, since many of the members of it have never looked into the suoject for themselves, but have simply accepted the conventional teachings of the medical schools. That a large and growing body of intelligent men and women, among them physicians, are agitating against the practice is reason why every parent should study it. There is nothing vague about the charges the "antis" bring against the practice. Their literature fairly teems with illustrations of the terrible results of vaccination in specific cases, the names and addresses of the victims, the date of the operation and the results being set forth in details. One case in a recently published circular of the Anti-Compulsory Vaccination Society of Chicago is that of a child, seven years old, Clara Schneider, living at 124 Front Street, Chicago. At school on 28 September, 1907, without her parents' permission, Clara was vaccinated by a health inspector of the Board of Health. Before the wound healed, her left leg stiffened so that she walked with much pain, and she could use her arm with difficulty. Within three weeks vaccination lockjaw set in; for four weeks following, from ten A. M. to three P. M. she had recurring convulsions; later brain fever set in, and during this period the pupil of the right eye burst, spurting forth great quantities of fetid poisonous matter. This discharge continued for several days, and doubtless the loss of the eye saved the child's life, as the vile vaccine serum was thus expelled. Her illness lasted fifteen weeks, and it left her a wreck, with gradual loss of speech, in spite of all that the best medical science and careful nursing could do. Her parents have entered a suit against the City of Chicago for $50,000 damages. This is only one of many similar instances that are cited in anti-vaccination literature, and attested by citizens and professional men of standing in their several communities. That parent is recreant to his children who fails to study both sides of so vital a subject as vaccination.

NO TRULY PRACTICAL ANTI-SLIP HORSESHOE HAS BEEN PERFECTED

The season of slippery streets is approaching, and still there is no horseshoe as yet upon the market that is a satisfactory device for keeping horses from slipping. As is well known among horsemen, there have been a large number of no-slip shoes patented, but there is no one of them that has received the endorsement of S. P. C. A.'s and the horse industry. It is a serious reflection on the inventiveness of Americans and the efficiency of the richer S. P. C. A.'s that in all the years the public has upheld humane work, no all-around fit shoe has been devised for horses that travel our streets, that are snow-covered one hour, slippery with sleet, perhaps, two hours later, and within a few hours swimming with seas of slush. Had the humane societies been diligent in keeping this great horse need prominently before the public, the question would be nearer solution than it is now.

BOSTON HORSES NOT ALTOGETHER FRIENDLESS

The comment in this department on the laxness of management that has crept into the Boston S. P. C. A. (owing mainly to the advanced age of the president and his aids), which results in many wretched horses being now seen on Boston streets, has brought out an interesting letter from Mrs. Huntington Smith, of the Animal Rescue League. She states, in effect, that while it it true that many pathetically unfit horses are to be seen on the Boston streets, the interests of the horse in Boston are carefully looked after, to the extent of the ability of the Animal Rescue League to perform this humane service. This association is purchasing these wretched horses at small prices to as great an extent as the limited funds will permit. Four were bought last month. The life stories of some of these poor animals are pitiful. One old horse that had worked faithfully for years on an express team, in his old age and feebleness was sent by his owner, a deacon of a church, to a cheap sales stable, "so that the last ounce of flesh and the last dollar might be got out of his poor carcass before he died." Fortunately, he was discovered by an agent of the Rescue League, bought by it, and saved the bitter fate of being literally worked to death. Another delicate little animal, apparently once a petted carriage horse, was taken out of a junk dealer's team and carried to the home of rest for horses, known as Pine Ridge, which is one of the Rescue League's humane enterprises. The horse lay down upon the soft grass to take a little roll, the first chance probably he had had in years to indulge in such recreation. He was so weak and stiff from the effects of hunger and ill usage that he could not get up without assistance.

MODEL BOARDING STABLES GREATLY NEEDED

Mrs. Smith's model boarding stable for horses, which is another department of the Rescue League's work has shown that the trouble with horses in Boston, and probably with those in other cities, is that they are only half-fed—a truly shocking state of affairs, considering the long hours of very arduous work that horses are compelled to undergo. This model boarding stable is the first thing of its kind in the world. Mrs. Smith states that since it began its operations in the spring about sixty horses have been boarded there. Although this is one of the most important phases of humane work ever established in behalf of horses, the general public is largely apathetic in regard to it, very little financial aid having been given to it. Mrs. Smith urges the starting of model boarding stables in every city, and this could be accomplished if those who really care for the miserable condition of horses would aid, by money and service, those humane workers who are willing to take the tremendous responsibility of running model stables. We could soon put out of business those stables where they are cheating the horses out of their proper food and nourishment for the sake of making a few more dollars for themselves. Those who are interested in the establishment of model boarding stables for horses could with profit investigate that maintained by The Animal Rescue League, at 107-109 Brookline Street, Boston, Mass. No worthier work in behalf of animals could be established or sustained than such an enlightened and practical system of properly caring for the work horse, whose life under the best of circumstances is hard.

DAINTY BONBONNIÈRES FROM MAILLARD

The pretty bag is of pink silk, gold embroidered with an applique of silk flowers in pink and white. The flower bonbonnière, which opens at the bottom, is formed of a bunch of chrysanthemums in blended tones of apricot, plum and pink, with bright green leaves and stems, tied with a mauve satin ribbon. The little porcelain open-work basket has small Dresden flowers in yellow and pink scattered on it, and a white handle, striped in pink, with a pale blue band at either side.

A Splendid Dressing

Promotes Growth

Does Not Color the Hair

Hall's Vegetable Sicilian Hair Renewer

FORMULA

Glycerin. Has marked healing and soothing properties. Also has great food value, aiding nature in producing a more luxuriant growth of hair.

Capsicum. Stimulant, tonic. Increases activity of glands of scalp.

Tea, Rosemary Leaves, Bay Rum. Valuable in falling hair.

Sulphur. Absolutely essential for the prompt destruction of the "falling-hair germ" and the "dandruff germ."

Boroglycerin. An antiseptic of high merit.

Alcohol. Stimulant, antiseptic. **Water.** **Perfume.**

Hall's Hair Renewer promptly stops falling hair because it destroys the germs that produce this trouble. We certainly believe that the intelligent and faithful use of this remedy will prove eminently satisfactory.

It quickly removes all dandruff from the scalp, and completely destroys the dandruff germs.

A splendid dressing. Does not interfere with curling or waving the hair.

Show this formula to your family physician. He is acquainted with each ingredient, hence can give you a valuable opinion concerning its use.

R. P. HALL & CO., Nashua, N. H.

Ludwigs

Art Jewelers
Manufacturers

Established 1861

907 Broadway, New York
Between 20th and 21st Streets

Send for Catalogue

Our Specialties

Genuine Turquoise Matrix, Coral, Boroque Pearls, Fish Skin Pearls and our famous Reconstructed Colored Stones, Mounted with Real Diamonds

Redfern Whalebone Corsets

The Standard of Corset Fashion

The Foundation of a Perfect Fitting Gown

Copyright 1908, by The Warner Brothers Company

THE ELIMINATION OF HIPS as far as possible produces the type of figure required for current fashions.

In the REDFERN are models apparently very extreme in length, but the actual boned portion of which is no longer than in last season's average models. The extra length in the skirt is unboned and soft, but designed to take care of the flesh that is not usually distributed in the corset but allowed to fall below. This flesh is perfectly controlled by these long-skirted Redfern Models which are the most comfortable and the most elegantly shaped corsets—they are designed scientifically.

With the Redfern the entire corsetted figure is given the long Directoire lines—the straight effect.

Security Rubber Button Hose Supporters are attached to these models

$3.00 to $15.00 per pair according to materials

AT ALL HIGH-CLASS SHOPS

We have a book of instructions for properly selecting and fitting the *new* corset for you

WRITE FOR BOOKLET "V"

THE WARNER BROTHERS COMPANY, New York.
Chicago, Oakland

A Skin of Beauty Is a Joy Forever

Dr. T. Felix Gouraud's

Oriental Cream

Or Magical Beautifier

Beautifies the Skin and Complexion

This well known preparation has received the stamp of public approval for over half a century, acquiring a reputation which makes it sought after by women residing in the most distant parts of the world, for it has no equal or rival in its purifying and beautifying properties.

Gouraud's Oriental Cream cures Skin Diseases and relieves Sunburn. Removes Tan, Pimples, Blackheads, Moth Patches, Rash, Freckles and Vulgar Redness, Yellow and Muddy Skin, giving a delicately clear and refined complexion.

Gouraud's Oriental Cream has the highest recommendation and cannot be surpassed when preparing for evening attire.

Price $1.50 per Bottle

For sale at dealers or sent direct on receipt of price.

FERD. T. HOPKINS
Proprietor
37 Great Jones St., New York

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

A Bleach for the skin is put up as a cream, instead of in the liquid form more generally in use. The great advantage gained from this fact is that in a cream a soothing, softening effect can be obtained simultaneously with the whitening and clearing result only achieved by using a bleach.

Discolorations, tan, moth patches, freckles and redness are all reduced to the natural shade of the skin by its influence, and at the same time the latter is refined in quality, smoothed and softened in texture.

Results cannot be achieved immediately with this or any other kindred preparation unless the latter be so strong that serious injury to the skin might ensue. A miraculous whitening process which works over night must not be expected, but eventually one's fondest expectations will be realized, for this is a reliable preparation put up under the personal supervision of an experienced skin specialist. The face must first be thoroughly cleansed with olive soap and warm water, then dried and then well rubbed with the cream, being careful to include the neck and throat in the treatment, to prevent any difference in color. This is to be left on all night and washed off in the morning. Price 50 cents a jar.

From the same house comes a skin food of undoubted excellence, which is agreeable to use and compounded from ingredients known to be beneficial in building up wasted tissues, freshening the texture of the skin, and helping to free the pores from all unhealthy secretions. Having a delightfully smooth substance of exactly the right consistency, it is easy to work with, and the odor is reminiscent of almond blossoms, for quite a quantity of the oil of almonds is included in its make up. The latter is especially nutritive to the skin, and whitening as well, the pure oil giving a suppleness and youthfulness of texture delightful to the eye and touch.

Massage is the proper method of application, and daily use during the winter months is advisable, as this is the season when climatic influences, late hours and heavy meals combine in working havoc with the complexion. Those who live in a very dry climate will find this cream of inestimable benefit, for under such conditions, the skin rapidly deteriorates in character, and wrinkles are apt to appear unless an effort be made to counteract the effect by means of massage with a preparation containing plenty of pure vegetable oil. The latter supplies the deficiencies left by exceptionally dry air and climate, and keeps the skin in a healthy condition. Price 50 cents a jar. Before massage, wash the face with pure olive soap and then rub in the cream gently till all has been absorbed.

Another excellent method of preserving youthful freshness of skin is to use a specially prepared sachet for washing the face and throat. These cannot be too highly commended for their beneficial influence, and should invariably be used where the water is inclined to be a little hard or alkaline, since the latter is so injurious to the skin that the effects are difficult to eradicate when once they have become thoroughly established.

These sachets should really be known to be appreciated, and are absolutely remarkable in helping the skin to retain its freshness and youthfulness of appearance.

They are the most useful accessories imaginable when fatigue has drawn the face into lines and taken the bloom from the cheeks, for they will eradicate all trace of tire, and tone up the skin into brilliancy. There are numerous varieties—all good for their especial purpose and invaluable when once one has learned their power in preserving the beauty of the skin, preventing wrinkles and giving a soft bloom to the complexion. Prices range from very moderate sums upward for boxes of fifty, the most expensive being filled with rarest ingredients, peculiarly beneficial in their result. Perhaps all this sounds very eulogistic, but the subject calls for the highest commendation, and the test of years of use only accentuates their worth.

(Continued from page 768.)

(Patent applied for.)

THE
SOROSIS HOSE SUPPORTER
The first and only hygienic hose supporter

Approved by physicians, professional and society women. Every woman and girl should wear it for Health and Beauty's sake.

With Directoire and Empire attire it is the one thing needful. In White, Black, Blue and Pink Sateen, $1. Silk, $2 up. (Send hip measure for size.)
Catalogue sent upon request.

SOROSIS BUST SUPPORTER

Supports a heavy form and supplies a deficient contour. In Batiste, Torchon Trim, $1.50. Silk Batiste, Linen, etc., to order. (Send bust measure for size
Catalogue sent upon request.

THE
BODY POISE BRACE

This is built right. It grips the shoulder ball with an elastic cap, holds the bones in their correct position. Does not saw on the chest muscles. It straightens the spine. It lifts up the chest and expands it naturally. Compels deep breathing, and does not prevent it by pulling against stomach or abdomen. All the pull is on the stockings, where it won't do any harm. Nothing like it ever before made.

A $10 lesson in deep breathing given free with each order. Women's and Children's styles, $2. Sent postpaid on receipt of price. Send chest measure for size.
Catalogue sent upon request.

Sorosis Health Waist Co.
1133 Broadway, Corner 26th Street **New York**

Straight From Africa

Direct to You

At Wholesale Price

These Elegant French Ostrich Plumes

Any Color or Shade. 20-in. $7.50, 22-in. $10.00, 24-in. $15.00, 26 in. $20.00, 30-in. $30.00

are admittedly the richest and finest obtainable. The stock is more select, the heads larger and handsomer than usual in such feathers. Beautifully lustrous and graceful in appearance. The plumes are of the softest velvety texture, yet very strong. The best wearing plumes money can buy. Ordering of us, you secure the choicest products of all African ostrich farms, as we are direct importers, and the largest house in this line. Remit at prices named, stating size and color desired. If not found exactly as represented, amount will be promptly returned.

Our Willow Plumes

are most exquisite creations, and are worn by the ultra-fashionable. The stock is of very fine quality. The plumes are extra long, hand knotted, 17-inch length $10, 20-inch $15, 24-inch $20, 26-inch $25.

Exclusive Novelties in Feathers,

Birds of Paradise, Boas, Fans, etc. We are headquarters for these.

Write for illustrated Book and Prices.

African Ostrich Feather Co.
Adams and State Sts., Chicago

BEAUTY SWAYS THE WORLD

A BEAUTIFUL COMPLEXION IS ITS FOUNDATION

If Nature's most valuable heritage to woman is already yours, preserve it as your most priceless possession. If not, secure to yourself its chief essential by wise and proper care of your complexion.

The number of so-called complexion beautifiers offered for sale is endless and nearly all of them worthless and harmful. Those which have power to confer a real benefit and improve a bad complexion or make perfect a good one, are very, very few, but among the few preparations which can and actually do improve and beautify, the "OLEIN PREPARATIONS" used for twenty years with infallibly good results by many famously beautiful American women.

stand unrivalled for their beautifying, rejuvenating and health-giving qualities.

They are purity itself. Their beneficial action never fails and hosts of testimonials from fashionable women, physicians of highest standing, leading actresses and others, bestowing unstinted praise upon them after years of regular application, place their proven efficacy and beautifying powers beyond even the shadow of a doubt. The Olein treatment comprises the use of the following preparations:

OLEIN SKIN FOOD. The perfect tissue builder which immediately softens and improves the color of the skin, removing the fine lines (or incipient wrinkles), restoring the tissues to their natural firmness. Its penetrating and nourishing properties are amazing and it soon restores the skin to healthy action It refines the pores and positively abolishes that oily condition which cold cream often aggravates by clogging the pores instead of stimulating the skin's activity in throwing off its natural secretions; the result from its use is a marked improvement and at once, in color, texture and firmness. Olein Skin Food never becomes rancid, contains no petroleum or hair producing ingredients. It can be obtained in jars of three sizes, 1 oz., $1.00; 2 oz., $1.50; 4 oz., $2.50.

OLEIN VITALIZER is an invaluable agent in restoring firmness to relaxed and flaccid tissues of the skin and throat. It is an unequalled tonic astringent for tightening the muscles that support the facial tissues upon which firm contour depends. It is indispensable in restoring them to proper tone after illness or nervous strains. In 16 oz. bottles, $5.00.

OLEIN COMPLEXION WATER is a wonderful complexion rejuvenator which gradually and imperceptibly removes the old cuticle without causing the slightest irritation. It causes freckles, moth and discolorations to disappear as if by magic. A most valuable stimulant to the pores, it soon produces a finer and more healthy condition of the skin. For enlarged pores or blackheads its rival does not exist. Price, $2.00 per bottle.

OLEIN DAYLIGHT POWDER holds a place peculiar to itself for women who dislike the made-up appearance which ordinary powder gives, but who wish a clinging powder of velvety texture which will confer that natural ivory finish to the skin so seldom retained after extreme youth. A powder which cannot be detected in the strongest sunlight on the roughest skin and which will not injure the most delicate one. This powder being wholly invisible, is the ideal powder for "daylight" use and is the most adherent of any. Price, $1.00 per box.

ALL OLEIN PREPARATIONS ARE GUARANTEED UNDER THE PURE DRUGS ACT AND CAN BE OBTAINED IN AMERICA ONLY FROM

THE OLEIN COMPANY, Inc., The Brunswick Building, 225 Fifth Avenue, New York

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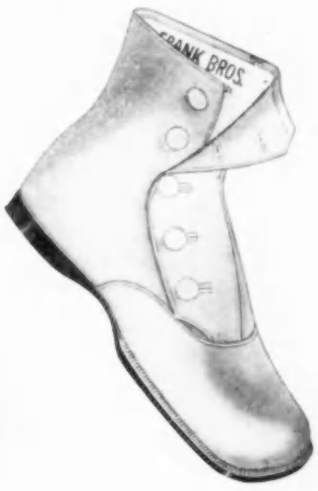
Children's First Step Shoes



Children's Ankle Ties are made on lasts specially designed to meet the needs of the growing baby. There is room for the five little toes to spread out and develop. No crowding or pinching.

All our shoes are re-enforced in the arch, thereby preventing breaking down of the arch of the foot and any tendency to flat foot.

FRANK BROTHERS

THE FIFTH AVENUE BOOT SHOP
NUMBER 224 FIFTH AVENUE

(Between 26th and 27th Streets)

Where Fashionable New York Men and Women Buy Their Footwear

PARIS
LONDON
NEWPORT

BOSTON
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Louise & Co.

Milliners and Dressmakers

Special Importations for the Horse Show

Parisian Millinery

Gowns, Wraps, and Tailored Costumes

554 FIFTH AVENUE
NEW YORK CITY

"Her skin was like the petal of a rose"

Produits Sonya

For the Complexion

Scientific Treatment

HOW many women are mourning and lamenting the loss, or the lack of a good complexion, who might and ought to be rejoicing over the fairest and softest of skins. The question might reasonably be asked: "What are you doing to assist Nature in bringing back the bloom of youth to your cheek?" for, of course, when our good looks fall short of what we desire, Nature must be assisted with reliable products based on scientific principles.

When your health gives way you do not complacently leave all to Nature, do you? You seek the best medical advice obtainable, and act according to it. The same common-sense principle applies to the complexion, but one must take only the advice and treatment of those who know how to combat successfully the trouble you yourself are concerned with—*choose your beauty specialist* as conscientiously as you would select your family physician, and then with occasional manipulation by the professional, supplemented by careful surveillance on one's own part, the result can scarcely fail to be satisfactory.

Now, concerning scientific treatment for the complexion, Mme. Aus gives in her private salon a simple treatment at the nominal cost of $1; first of all a cleansing cream is used, *Crème Beauté*, this is gently rubbed on the face with the tips of the fingers, and is left on for a minute or two, then wiped off with medicated cotton which has been moistened in *Lotion Opale;* then comes the *Rejuvenating Milk*—a remarkable astringent bleach, and the *Sonya Rejuvenator.* This last is a fragrant product which readily sinks into the pores, therefore eradicating all wrinkles and tell-tale lines and acting literally as a food; lastly, the powder is dusted over the face and at the end of the seance the face not only has the velvety appearance of youth, but is firm, bright and young.

The whole success of the treatment can be put in a nutshell—a thorough understanding of the requirements of the skin, and individual personal supervision.

MME. S. C. AUS

21 W. 30th Street, New York

ON HER DRESSING TABLE

(Continued from page 766.)

Delightfully dainty bottles, tied with emerald green ribbon and decorated with gold and white labels, hold quite as delectable contents as their exterior would lead one to expect. The lotion goes by the name of complexion balm, and is to be applied in place of the liquid powders we have had for so long. It is fragrant and exquisite in character, beautifying to the skin, and imperceptible except in the delicate freshness and youthfulness it imparts. The effect is very like that of the best liquid powders, but this one is a scientifically prepared lotion which benefits as well as beautifies, and is really marvelous in the effect it has on skin inclined to redness, coarseness or oiliness.

The latest powder for the bath is to be added to the water in proportion of one teaspoonful to two gallons of water. It leaves a delicious fragrance on the skin which is very clinging and almost as sweet as freshly culled violets, is exceedingly softening to the water, and gives the skin a satin-like smoothness. This must be numbered among the luxuries of the toilet, though use speedily makes it rank among necessaries, since no one who has experienced the delightful effect of any of these high-class bath preparations will willingly eliminate them from the list of toilet accessories. The one in question looks like powdered crystal, and is deliciously fragrant with the perfume of violets.

Among really noteworthy productions is a headache cologne which gives immediate relief for those afflicted with neuralgic pain and nervous irritability as well as headaches. It is safe, quick and pleasant, giving the suggestion of a cool hand laid on the forehead, and almost miraculously affording a respite from pain, which becomes permanent with several applications. The widespread prejudice against the use of internal headache remedies is entirely overcome in this cologne, which is delightfully refreshing, and especially good where the disorder has been brought on by mental excitement, overwork, travel or sleeplessness. There are three sizes, and the prices range from 25 cents to $1 a bottle.

CARE OF THE SKIN

IT will gratify the large number of women who have tried beauty inventions, to no purpose, to know that the following advice comes from men who are recognized as authorities on the skin by universities, hospitals and the medical profession. It is rather amusing to require from such as these references, but we are a skeptical lot, and even then weigh the advice given. A sentence written by one of these men sounds the keynote: "While the skin is an independent organ, with certain offices to perform, and may have its new diseases, yet it remains that most of its diseases and conditions are of internal origin." That we may intelligently understand the advice we get from this authoritative source, let us say a few words about the skin itself.

It consists of an outside scarf skin and the underlying true skin, which contains a network of blood vessels and fine capillaries; it also is studded with sweat glands, and oil or sebaceous follicles and lymphatics. All these are presided over and directed by the nerves. So numerous are the blood vessels, and so finely spread are the nerves of the skin, that the finest cambric needle may not be inserted without pain and the appearance of blood. Some nerves affect the selection of nourishment and growth of the tissues. Others are in intimate relation with filtering the sweat and oil from the blood by the glands. One can see this in the perspiration or extreme dryness of the skin during a nervous strain. While other nerves regulate the quantity of red blood admitted to the skin. This may be seen in the blushing or pallor caused by nervous excitement. These few words will help us to see the reason for certain advice. Diet, exercise, bathing, breathing, and joy are the large underlying principles of health and beauty, but before we turn away from truths that are dead to us, because so often heard, let us listen to this authority, for rarely has the subject been so simply as well as forcibly put.

The greatest of these is exercise. Not the nervous activity which goes through some mechanical movements so many times, these done in one's rooms, the mind meantime centered on self, but the exercise one gets in horseback riding, swimming, skating, in fencing lessons, dancing, basket ball in a gymnasium, bowling, or in walking. I

(Continued on page 770.)

McCallum Silk Hosiery

Women who delight in the quiet refinement of hosiery will find the fine texture and exquisite patterns of McCallum Silk Stockings distinctly to their taste.

No woman considers her wardrobe quite complete without a plentiful supply of silk hosiery. So many gowns *demand* its elegance. And none other will quite take the place of McCallum Silk Hosiery in style, quality or fit.

If you wish to match hosiery to gowns or shoes of any color, ask for McCallum's No. 153, made in every shade.

If you would like the best wearing Pure Black Silk Hose ever made, ask your dealer for McCallum's No. 113.

You will find them at the best dealers. Ask for them by name and number, and be sure that you get with every pair the guarantee envelope pictured above which is your protection against any flaw in the material or making.

Inside the envelope you will find matched silk thread for emergency use.

SEND FOR OUR INTERESTING BOOKLET

If your dealer does not sell genuine McCallum Hosiery write us and we will see that you are supplied.

McCallum
HOSIERY COMPANY
Northampton, Massachusetts
Largest Producers of Silk Hosiery in the World

The Elite Waist Form

makes a *flat* waist *round.*

It allows of *free abdominal breathing*, and does away with the *torture* and *injury* of "tight lacing."

It gives beautiful curving hips to women who "have no hips."

It is best worn with an old, loose corset, then giving perfect freedom of movement to the waist, both backward or forward and laterally.

It enhances the charms of a flat figure almost beyond belief.

Do not discard the old corset: buy an

Elite Waist Form.

Price postpaid $2.00.

Send waist measure.

The Elite Manufacturing Co.
COLORADO SPRINGS. Colorado

Binner

Corsetiere

The great fashion leaders of Paris and New York are unanimous in proclaiming the

BINNER FAMOUS CORSETS
(New Model)

Absolutely IMPORTANT and INDISPENSABLE for the Modern Style and Figure.

INDIVIDUAL CUSTOM MADE CORSETS, under the Personal Supervision of MME. BINNER at

18 East 45th St., New York

My Wife Says:

She would not take $50.00 for her Wonderful Ruffer if she could not get another.

Fluffy Ruffers

will bring comfort to the woman with the thinnest hair and add beauty to the plainest face. Prices $4.00 to $12.00.

Wonderful Hair Whitener removes yellow stains from white and gray hair. Also, whitens switches or front pieces.

Price $2.00 per bottle.

Two Things Worth Knowing

First: How to have your combings made up to look and dress like cut hair in

Puffs, Switches, Braids and Ruffers

that neither mat nor snarl—***this is our specialty.***

Second: How to Dye or Tint Faded or Gray Hair. With only ***one application*** from ***one bottle*** we secure the most natural effect. The hair will not need retouching for six months or longer.

Mme. Thompson

28 West 22d Street New York

Opposite Stern Brothers.

Mother or Sister?

It is not necessary that a woman lose her fresh, girlish beauty when she becomes the mother of children. True, the added cares of matronage and motherhood are taxing, but a little extra attention to herself, a little aiding of nature, will enable the mother to look the sister. Massage, for a few minutes each day, with Pompeian Massage Cream is all that is necessary; it aids nature in nature's own way, and gives wholesome, natural beauty—a thousand times better than the artificial "beauty" given by cosmetics.

Pompeian Massage Cream

Gives a Clear, Fresh, Velvety Skin

It substitutes curves for angles, firm flesh for flabbiness and double chins, and fullness for hollows. By keeping the skin in perfect health, it makes a natural, clear complexion, fine-grained, rosy-tinted and smooth as satin. It is a cleanser—not a cosmetic. It opens the pores of the skin—does not clog them. *It even makes the use of face powders unnecessary*, as it removes all shine.

This is not a "cold" or "grease" cream. Do not confuse Pompeian with them. While "grease" or so-called "cold" creams have their uses, yet they can never do the work of a massage cream like Pompeian. Grease creams fill the pores. Pompeian Massage Cream cleanses them by taking out all infecting dirt and soap particles. It is such foreign matter that often causes blackheads, sallowness, shiny complexions, etc. Pompeian Massage Cream aids nature by *completely* cleansing the skin by doing what even the best soap cannot accomplish. Moreover, being a "non-grease" cream, Pompeian Cream will not promote the growth of hair on the face.

Movement No. 3
To remove "Crow's-Feet," From our booklet on Massage, sent free.

Free—Sample Jar and Book

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The "Del" makes a delightful **CHRISTMAS PRESENT** for any lady—the $10.00 style—silver mounted with filagree handle in beautiful leather case—is particularly attractive.

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This illustration shows the exquisite "Josephine" Coiffure arranged with the "Puffy-Fluffer." Note how the "wave" and "flow" of the hair simulates luxuriousness, forming a "beauty frame" for the face. It can be readily seen that it is in perfect harmony with the hats now dictated by style.

A Few Advance Modes

The world-famous "Directoire Braid" (to produce the "Directoire" Coiffure), $15, and up; "Daphne Curls," and the "Diana Knot" (to produce two styles of the exquisite "A la Grecque Coiffure), $8, and up; "Billy-Burke Curls," $12, and up; "Josephine" and "Coronet" Braids, $10, and up; "Pompon Curls," $8, and up; "Pompadour," $15 to $25; "Zephyr Curls," $5, and up. These prices vary according to shades, some shades being very rare.

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CARE OF THE SKIN

(Continued from page 768.)

have not mentioned the sports such as tennis, golfing, rowing, which one gets in summer, but I have listed those exercises which may be enjoyed at any season, even in a large city. You must exercise until you perspire, be ye fat or be ye thin, for exercise brings about normal conditions. You will look much better going to bowl than you will leading your dog out for exercise, though even that is a desirable form of activity, as you get oxygen into your system.

However, one must perspire if he or she wishes a healthy skin. The skin of the man who labors and perspires is really cleaner than the skin of the man who bathes and bathes but leads a sedentary life. This is not a plea for abstemiousness in regard to bathing, but for rigorous exercise. By exercising vigorously the circulation is quickened, the blood being sent racing through the veins, carrying life with it. Perspiration is increased. You must breathe, and, what is well, unconsciously you fill the lungs, the benefit of which is immeasurably greater than that derived from standing before an open window inhaling seven times. The digestion is strengthened. The nerves will be quiet, the harassed mind soothed, and the skin will become supple and soft.

You must eat slowly. Cut down the amount of your diet one-fourth, and give up tea and coffee—that is about all; in fact, all to the person with no active skin disease. "Isn't it simple?" Of course we know that all over-drinking and over-eating coarsen the skin. Therefore, exercise, perspire, eat slowly and reduce your diet only about one-fourth.

The drinking of water might come under diet, for this one agent is most efficacious in clearing and refining the skin. Drink several glasses of water daily, between meals, giving up coffee and tea in the meantime, and in three short weeks one will notice a change in the freshness of her skin. If the woman has yellow patches, sometimes called liver spots, disfiguring her face, they will disappear if this taking of water is persevered in. Many people are dying for water. No plant can live without it, no man be well without it.

The principal benefit of bathing, apart from its cleansing qualities, is the stimulating effect upon the circulation. A cool daily bath is almost a necessity for health. It sends the blood coursing through the veins and capillaries, many of which wither away when no blood is forced through them. Gradually inure yourself to a cool bath, your colds will disappear; no woman with colds ever had a soft, creamy skin.

I think you will agree that the greatest aid to health, and its barometer—a beautiful epidermis—is exercise; for activity is life, and the penalty for the inactive is that they either become weak, pale and thin, or weak, red and fat.

We now come to the outer care of the skin. It is in this which we are most interested, and is about the local treatment that most questions are asked. As we learned before, the skin contains cells, nerves, blood and lymph vessels and glands. It is necessary that all these do their work. The blood must be called into the minutest capillary, the sweat glands must be active, oil or sebaceous do their work and the nerves be normal in their action. To set these to working properly is our mission, and not a difficult one, for as exercise is the important agency in assisting and producing internal health, so is outward manipulation the agent conducing to the outward health of the skin. Every woman should know that the blood must be brought to flow through every small capillary if the skin is to have the look of health. Even the red face—unless a disease, when the woman back of the skin should be treated—will be benefited by the rubbing and the pinching of the skin. The woman or girl who daily manipulates her face scientifically, or has it manipulated regularly, will have a much better complexion and a softer skin than if her face were not treated. Most poor complexions, muddy, oily, dry, or yellow, will be benefited by this intelligently applied outward stimulation. The poor complexioned have some affection of the sebaceous glands; either they are coarse and oily or they are pitted with dead substance which they are not able to expel, and the skin is dry. For this condition a careful scrubbing with a complexion brush is advised, even when the deep, button-like pimples are present. If, on the other hand, there be no irritable eruption, treatment should be soothing.

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Is not this pretty? But Dr. Dys understands by youth the natural and real thing and not the more or less clever make-up which only deceives the one who has recourse to such means.

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Original designs submitted for any particular piece of furniture desired. Also decorative schemes for interiors submitted on request, with estimates of cost.

John S. Bradstreet & Company

325 South 7th Street

MINNEAPOLIS, MINN.

DESCRIPTIONS OF FASHIONS

PAGE 721

Long, tight-fitting coat of caracul. The back is made with a wide box plait, narrowed at the waist, extending from the shoulders to a train effect at the hem, with three heavy braid frogs, set lengthwise at the waist line. The low turn-over collar and the long pointed revers are piped with black satin. The cuffs are of the black satin, edged with a narrow frill

Black satin slipper with a French heel and a tiny satin bow, held in place by a cut-steel buckle.

Slipper of dull black kid, beaded in jet, with a pointed tab, also beaded, rising over the instep.

of lace and a black satin plaiting, and they are finished with two high, oval buttons of mother of pearl. A black Liberty satin scarf forms a girdle in front, with a rosette to the left and two hanging ends edged with fringe. Two braid frogs trim the front. A black satin bow finishes the neck with a long tab holding a fine lace jabot in place.

PAGE 729

Set of chinchilla furs. The pointed ends of stole and muff are finished with tassels and ornaments of passementerie in gray. The lining is of soft gray satin. Hat of gray crepe with a chinchilla crown. A crushed band of silver bullion surrounds the crown with dull gray aigrettes in a mount on the left.

PAGE 732

Left figure.—Bridal gown of white satin in princess style. The bodice garniture and the front panel are of white filet net, heavily embroidered in raised flowers of white silk, and in seed pearls. The yoke and sleeves are of tucked white chiffon. The side pieces on the skirt are of Venetian point lace, draped towards the front and caught in folds under the net panel. The head-dress of the fine tulle veil is composed of loops of white satin ribbon and orange blossoms.

Middle figure.—Gown of apple blossom pink satin radium, with an apron effect of heavy white filet net over pink satin, appliqued in Irish crochet lace. The skirt proper is laid in fine tucks with a wide border and train of self-tone satin. The square yoke is of baby Irish crochet lace, and the band trimming on the tucked bodice is of pink satin with heavily raised embroidery of self-tone silk. The sleeves are of the tucked radium with sleeve caps of the appliqued filet net. The tassel effect, on either side of the skirt, is made of panne velvet in a deeper tone of pink, with a girdle to match, having two round buckles of rose topaz set in antique silver. Hat of pink satin, faced in a lighter tone of uncut velvet with a touffe of white aigrettes on the left.

Right figure.—Traveling gown of light tan broadcloth with small cloth-covered buttons and frogs. The Directoire coat is trimmed with a wide band of gold net embroidered in self-tone tan. The cuffs are of mink with a neck-piece to match, having a rosette and ends of brown satin ribbon on the right. Hat of sable tan felt lined with satin. A self-tone satin ribbon is arranged about the crown in wide loops, and a long, natural-colored pheasant feather trims the left.

PAGE 733

Left figure.—Tea gown of corn-colored silk and two shades of shell-pink chiffon. Butter-colored silk embroidered net lace forms the deep Berthe in front, and the stole effect in the back, the ends of which are drawn toward the front and tied with deep shell-pink ribbon. The décolletage is finished with a delicate gold scroll edge appliqued on shell-pink chiffon.

Middle figure.—Palest of lavender marquisette over pink silk. Changeable pink and gold-shot silk is draped across the bodice and forms two ends, one of which is rose embroidered, the other terminating in a huge rosette on the side. The bodice and side of skirt are embroidered in roses and touches of gold. Sleeve of lavender marquisette, finished with pink piping and rows of fine white maline ruching, which also finishes the décolletage.

Right figure.—Royal blue and silver brocaded moiré. The tassels and bands are of old silver and gray pearl trimming. Yoke and sleeves of gray tucked net.

PAGE 734

Left figure.—Stole and muff of ermine, trimmed with Irish crochet insertion, white velvet ribbon and large cut-steel buckles. The stole is the wide shawl-like variety, and the muff is large and flat. A plaiting of white mousseline de soie is placed on the under edge of both the stole and muff.

Second figure.—Three-quarter coat of black pony skin with cut jet buttons. The cuffs and button flaps are of heavy dull black silk.

Third figure.—Long motor coat of Alaska seal. The cuffs are of skunk with black satin bows and wrist plaitings of black satin. The skunk collar has three long tails on the left and a black satin neck plaiting.

Fourth figure.—Long, semi-fitting coat of Alaska seal, trimmed with wide black silk braid and braided buttons, and fastened in front with a braided piece. A scarf of black silk in fine tucks is drawn

(Continued on page 774.)

Kid slipper in dull black with a French heel and a small leaf motif of jet beads in place of a bow.

Evening slipper of pale blue kid, beaded in pale blue. Four slippers from Jones, Pettingill & Newhall Co., Boston.

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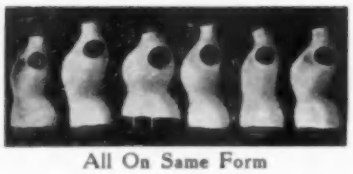

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DESCRIPTIONS OF FASHIONS

(Continued from page 772.)

under the high collar and ties at the neck in long streamers. The lining is of pale pink brocade.

PAGE 735

LEFT FIGURE.—Gown of tomato chiffon voile over changeable taffeta trimmed with lace dyed to match. Yoke and mousquetaire sleeves of cream net lace. Bands of gold lace finish the top and bottom of collar and are introduced in a V at lower point of bodice.

MIDDLE FIGURE.—Gold crêpe de chine gown, trimmed with gold and black satin. Gold lace above the V of black satin on front of bodice. Guimpe of tulle and Italian lace. Buttons and bows of black satin.

RIGHT FIGURE.—Novelty suiting in black and white check, trimmed with bias bands and buttons of black satin and Cluny and Valenciennes lace. The top of the collar is of embroidered muslin.

PAGE 736

UPPER FIGURE.—Corset for medium figures, having a high bust and the long straight lines which aim to reduce the apparent size of the hips. It is made of French pekin, with the top bound in white satin and appliqued with lace medallions.

LOWER LEFT.—This corset has the straight back effect, and is, in this respect, especially good for stout figures. It allows no curve in the back and gives also the reduced hip effect. It is made of coutil, with the top finished with lace and ribbon. It is boned with a new resisting material called spirabone.

LOWER RIGHT.—A corset, designed especially for the slender figure, having not so high a bust nor such long hips as the other two models. It is light in weight, yet durable, being made of French mercerized batiste and trimmed with wide lace and ribbon.

PAGE 738

LEFT FIGURE.—Walking suit of dark blue serge with a narrow black stripe. The coat is long and semi-fitting; the skirt has gored fronts and circular sides. It is heavily stitched, and trimmed with cloth covered buttons.

MIDDLE FIGURE.—Long coat of tan herringbone cheviot with a skirt of self-tone broadcloth. The buttons and twisted cords are of the broadcloth. The broad revers and collar are formed of three different materials, the outer one of black satin, the inner of tan broadcloth with a piece of bright red broadcloth inserted between these two and trimmed with gilt cord buttons and frogs. The cuffs are of red and tan broadcloth trimmed with gilt cord buttons, edged with a band of the cheviot.

RIGHT FIGURE.—Coat of taupe herringbone cheviot, trimmed with self tone satin; tiny satin buttons and cords. The narrow vest and cuffs are of silk in tones of old rose and gray. The patch pockets and Napoleonic collar are finished with a plaiting of taupe satin ribbon. The coat fronts are finished with gray silk fringe and the two large buttons in front are of dented metal in a brown gray. The skirt is of taupe broadcloth, inserted with cheviot at the hem and side fronts and trimmed with large cheviot covered buttons.

PAGE 739

LEFT FIGURE.—Costume of broadcloth in dead leaf brown with flat collar, elbow cuff and skirt border of beaver fur. The coat is trimmed with bronze satin, and the braid buttons and frogs match the cloth in color. The vest is dead leaf suede with suede buttons. Bronze beaver felt hat, faced with satin in leaf brown. The crown is covered by a fall of feathers in hunter green and two shaded brown ostrich tips trim on the left.

MIDDLE FIGURE.—Suit of smoke gray serge with large revers and cuffs of ottoman silk. The skirt, side seams of the coat and the pockets are trimmed with black soutache. Large smoked pearl buttons fasten in front, and figures of gray velvet to match the buttons in shape, are appliqued on the pockets and the skirt front. Round pearl buttons trim the cuffs.

(Continued on page 776.)

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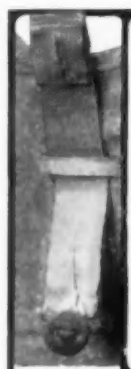

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DESCRIPTIONS OF FASHIONS

(Continued from page 774.)

Toque of feathers trimmed with pheasant wings and chou of gray panne velvet with pearl buckle.

RIGHT FIGURE.—Walking suit of blue cloth. The skirt of the Directoire coat is laid in three tiers, the upper one bordered by self tone soutache, the second one heavily stitched. The skirt is trimmed with a band of the cloth, braided in self tone soutache. Similar soutache bands trim the middle back of the coat. The coat skirt, in back and front, is turned back into revers which are also heavily soutached. The buttons are of cut steel. Hat of marine blue satin, trimmed with four imitation quills of black velvet edged with uncurled ostrich.

PAGE 740

Corsets made to meet requirements of the new gowns by giving long lines and slender hips. In order to eliminate the eyelets in back which might show through a thin waist and also that they may be more easily adjusted to the figure, they are laced in the middle front and fastened on the right of this lacing. They lace in back, but only as far up as the waist line, and this is done to give more leeway in regulating the size of the hips.

The model on the left is of white satin brocade with lace appliqué and baby ribbon rosettes.

The one on the right is made on very much the same lines with the exception of the front, which is not quite so long. It is of white brocade with a lace appliqué of grapes and white satin ribbon.

PAGE 741

LEFT FIGURE.—Evening wrap of cerise chiffon broadcloth, fastening on the right side. The collar is of black velvet with a white satin border, embroidered in black and gold. The motif in front is a large frog of black silk cord and two black silk tassels. Black velvet buttons and cord loops trim the oblique pocket flap and the back. Head-dress of cut jet with two white ostrich tips.

MIDDLE FIGURE.—Afternoon costume of tan Venus broadcloth. The vest and collar are of tucked batiste, and a plaited frill of the batiste runs on the outside of the sleeve from elbow to wrist and about the cuff. The two seams in back from shoulder to hem, the seam in front and the outside of the sleeves are finished with a stitched band of the cloth and tiny cloth buttons and loops. A similar trimming is set on the side fronts of the skirt. A large cloth button, surrounded by a frill of black satin ribbon fastens in front. The broad revers are of the cloth and the turnover cloth collar is trimmed with tiny buttons and loops. A black satin bow, drawn through a small silver buckle finishes the neck. Muff of mink with tails and head. The hat is a tan felt. A crushed tan ribbon surrounds the crown, and a bright green bird trims the right side.

RIGHT FIGURE.—Long carriage coat of black crêpe de chine, elaborately trimmed with flat black silk braid and round motifs. Black hand embroidery in a delicate scroll pattern trims the pointed revers, the collar, sleeves and coat skirt. Shaped tabs of the cloth, in groups of three, are placed over the front strips of braid, and finished with velvet buttons, rimmed with the cloth, and silk loops. Four larger velvet buttons with loops trim the back. Black beaver hat, the crown being completely hidden on one side by a mount of black, curled ostrich plumes.

PAGE 742

LEFT FIGURE.—Gown of corn flower blue Liberty satin, with a double shaped tunic of accordion plaited blue chiffon. The pointed sleeves are of the satin. Passementerie in burnt orange, blue, and gold trims the skirt border and the decolletage. Coiffure ornament of pale blue satin ribbon with gold roses.

MIDDLE FIGURE.—Dinner gown of London smoke chiffon over self tone silk which is embroidered in ivy leaves of silver and glitters most effectively through the chiffon. The loose sleeves are of chiffon, bordered with the silk and inserted with silver lace. Tucker of oyster white chiffon, laid in folds.

RIGHT FIGURE.—Princess gown of black chiffon velvet with a deep square tucker, back and front, of hand embroidery in apricot and gold, bordered with a band of

(Continued on page 778.)

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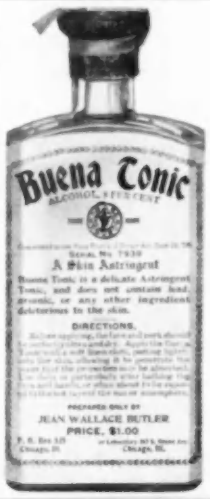

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The Paxton Toilet Co., Boston, Mass.

DESCRIPTIONS OF FASHIONS

(Continued from Page 776.)

the satin. A small sleeve effect of satin is slashed open to the shoulder with a single band of satin across the arm. Hat fillet of apricot velvet with a rhinestone buckle.

PAGE 743

LEFT FIGURE.—Long cloak of Copenhagen blue chiffon broadcloth, hanging in a wide box plait in back, and having long, pointed sides. It is trimmed with self-tone satin and white velvet appliqué. It is slashed open on the sides to the shoulders, revealing an inner sleeve of appliqued bands and the opening is closed just below the elbow by an Oriental button. High collar of mink. Hat of white satin, trimmed with uncurled ostrich plumes in tones of Copenhagen blue.

MIDDLE FIGURE.—Reception coat of heavy, wine-colored satin, with hand-embroidered scrolls in self-tone silk. Strips of velvet ribbon extend from the waist line to the embroidered band on the skirt. The loose sleeve shows a white satin lining. Hat of white beaver with a crushed wine-colored crown band, black satin ties and a long, white ostrich plume.

RIGHT FIGURE.—Opera cloak of oyster white chiffon broadcloth with pale yellow velvet appliqué and gold buttons, set with topaz. The chemisette and neck-piece are of ermine. Hat of pale yellow satin, faced in white, and trimmed with a touffe of feathers in shades of yellow and brown.

PAGE 744

LEFT FIGURE.—Blue cheviot gown with bodice and the pointed piece on the skirt of blue and black plaid and trimmed with black silk braid and black satin buttons. The skirt is slashed open at the sides, showing the plaid cloth, and the sleeves are opened at the elbow to show three frills of lace.

MIDDLE FIGURE.—Suit of dull green cheviot with cuffs, revers, and Napoleonic collar of black satin. The coat opens at the high waist line. Black satin buttons and frogs trim the front, back and sleeves.

RIGHT FIGURE.—Dark blue serge suit, trimmed with black braid and tiny black satin buttons. A flower motif trims the middle front, formed of black cord and a black satin button, rimmed with gold. The collar is of blue velvet.

PAGE 745

UPPER LEFT.—Bust suporter formed of double faced satin ribbon.

UPPER RIGHT.—Brassière of batiste with front lacings.

LOWER LEFT.—Corset and petticoat combined of soft brocaded silk batiste with a taffeta silk flounce.

LOWER RIGHT.—Hip confiner, made of coutille, laced both in back and in front. It reduces the hips and makes the new long effect.

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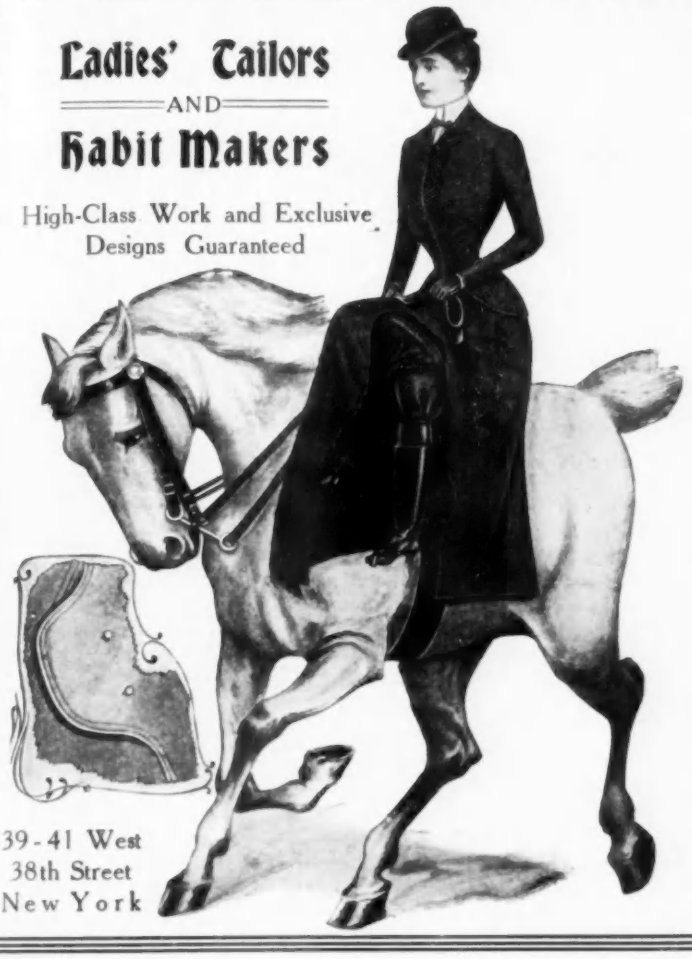

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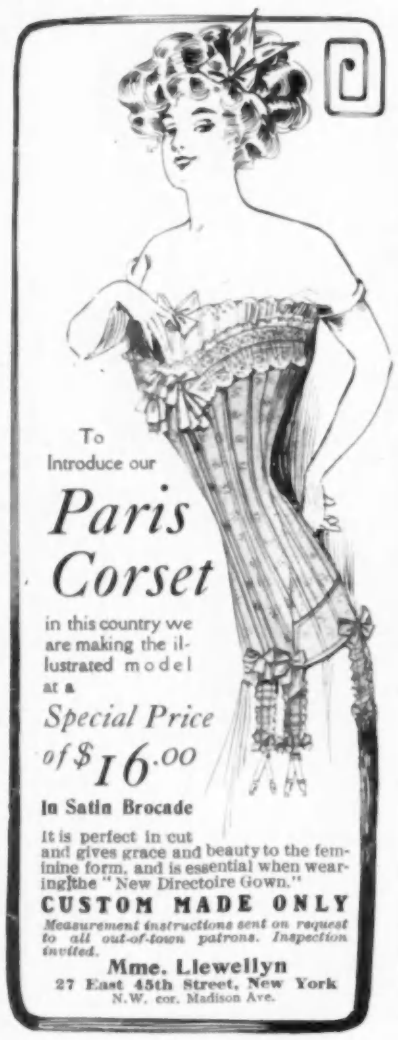

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DRESS

THREE GOWNS OF A WINTER WARDROBE

I Wish to have three dresses made to wear at Annapolis this winter, and am sending you samples of the materials. Straight effects are becoming to me, as I am inclined to be stout. The samples are (1) navy blue marquisette over a green silk slip which I already have, with ecru lace trimming and Van Dyke points or lace dyed to match the blue; (2) white organdy with a black stripe and pink rose pattern with German Valenciennes lace and insertion, and cerise panne velvet; (3) pale blue with a pale pink lining, with Valenciennes lace trimming. I have rhinestone buttons and buckles and some cut-steel buttons that might be utilized. Also please suggest a smart, inexpensive evening wrap for general use. I had a blue cheviot suit made last winter by Vogue pattern, No. 1200, and I want to alter it for use in traveling.

Ans.—We are sending you a copy of Vogue Patterns for Autumn, 1908, so that you may see all of our newest models. In this you will find pattern 1360, which we think would be a very pretty way for you to make your black and white stripes with the pink roses. The Liberty satin bands could be of cerise, as you suggested, and, in place of the soutache braiding, you might insert the lace, having a lace yoke to match. We think, however, that braiding of some kind in cerise or black would be more effective with a yoke of all-over filet net.

Your idea of having a blue dress over a green lining we do not consider good. It would be much better to get a dull green material instead of dark blue and make it over the green slip. The ecru lace, which is very effective, would combine beautifully with this shade of green. Laces matching the gown in color will be worn this year, but the contrast of ecru and green is good. A good pattern for this is No. 1273.

As for the pale blue dress, we would suggest that you have it made with a low neck for the Naval hops. Here again we would advise you not to have a different color for the lining. Use a white silk slip or a self-tone blue one. This, made according to the pattern 1257, and trimmed with the Valenciennes lace insertion and bands of pale blue satin or silk, with a tucker formed of joined pieces of the insertion, would be very pretty.

It would be rather difficult to remodel your last winter coat as you suggest, but, if you have a very clever dressmaker, we would suggest that you remodel it along the Directoire lines, with a double-breasted vest of the tan material and two rows of the ball buttons. The coat below the vest must be sloped away towards the back, so that the corners are rounded, as seen in many of the new Directoire models.

The evening wrap for winter should be of some heavy material, such as broadcloth. There is a beautiful, long cape shown in Vogue pattern No. 1260, it is very simple to make and easy to put on over evening dresses.

B. Zeller

Ladies' Tailor and Habit Maker

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For Fashionable Women are now being exhibited in our establishment

Tailor-made Gowns, Costumes, Mantles, etc.

Exclusive Styles. Moderate Prices.

Riding Habits, $45.00 and up

We are also prepared to execute orders for the latest models in

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THE LEADING SPECIALTY HOUSE

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Price $5.00

OUR FAMOUS NON-SHRINKABLE
FLANNEL WAISTS
FOR GOLFING, TENNIS, OUTING, ETC.
Mail orders carefully filled if you give bust measurement
The postage on a single waist is only 20 cts.

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"Viyella" Non-Shrinkable Flannel by the yard (32 in. wide) 75c.
500 of our own exclusive Styles to select from.

Whiting's Organdie Glacé

was the first fabric finished paper of American manufacture, and became at once the most popular paper for high class correspondence. Of a most agreeable writing surface, it is in constant demand where the best is none too good. Its use is an evidence of culture, and affords satisfaction both to user and receiver.

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BACK VIEWS OF MODELS ON PAGE 741

BACK VIEWS OF GOWNS ON PAGE 742

BACK VIEWS OF GOWNS ON PAGE 744

St. Leon

IMPORTER
of NOVELTIES in WOMEN'S APPAREL

Has just received from her branch abroad the second consignment and

Most Magnificent Stock of
IRISH LACE GARMENTS

which she will retail at practically trade prices—from 30 to 50% below the ordinary importer's price.

Real Irish Lace Blouses, $25 to $75
Remarkably beautiful collection; Import Value $45 to $125.

Irish Lace Coats, $50 to $150
Rare, Exquisite Creations; Import value $75 to $200.

Irish Lace Dresses, $160 to $300
(Import Values $200 to $400)
These Beautiful Models are shown with a new draping effect that creates a symmetrical slenderness that is inimitable.

French Blouses, Hand made & emb'd in nets and linens. **$8 to $50.00**
(Worth $17 to $100)

This remarkable collection of "Irish" was gathered personally by Mme. St. Leon, who deals directly with the Irish Peasantry for cash a trade arrangement enabling her to sell at these low prices.

MAIL ORDERS SOLICITED.

Out of town patrons of responsibility may have garments on approval.

P. S.—WHOLESALERS may bid for an entire consignment, now en route by steamer due in 10 days.

PARIS **MME. ST. LEON** NEW YORK
'Phone 5292 Bryant 135 West 45th St., New York

WRINKLES—Their coming, a matter of deep concern to every woman. MRS. ADAIR'S Marvelous Treatment results in their entire disappearance.

Much has been written on the subject of wrinkles. Each wrinkle has some bearing on character, each line tells the story of a strenuous life. They should not be obliterated.

How much stronger is the face of a man, say at forty-five, which bears the lines of a struggle and the imprint of battles fought and won, than the smooth placid skin of a man who has found this life a flowery rose path. But a woman does not want wrinkles, though there are certain upward lines which add to her attractiveness. She should remember this when bewailing her lost youth. By the way, no sensible woman does bewail her youth, for the character which comes alone all by age and experience is her compensation.

And now a word for the wrinkles that she need not have, and the wrinkles which she is fully justified in sending away. There is the line in the forehead which is placed there by the habit of frowning, and the frown between the eyes which is not attractive. The daily application of Mrs. Adair's Ganesh Eastern Muscle Oil will take these away, and the further investment in her Ganesh Forehead Strap (Pat.), to wear at night, will utterly obliterate them.

The strap is comfortable to wear, being light and ventilated; soothing to neuralgia and conducive to sleep.

Although people indignantly deny the habit of snoring and seem quite indignant when accused of it, there are lots of people who do snore at nights. It is a most unpleasant habit, particularly so to anyone sharing the same room, and what is more important, to the snorer herself, it spoils the appearance of the mouth, and produces what women are always seeking to avoid—the double chin. Snoring can be cured and double chins too, by Mrs. Adair's wonderful little Chin Strap (Patent). Built on the same lines as the Forehead Strap, it holds the mouth firmly shut at night and snoring is impossible, as it only proceeds from sleeping with the mouth open. "Keep your mouth shut" then at night, and if you can't do it by yourself try Mrs. Adair's remedy, which you will see on this page. An extra strong Chin Strap has been made for the more difficult cases of snoring and double chins. With these two important aids there is nothing else to do but to keep the skin in good condition. It wants feeding with the Eastern Muscle Oil.

A Kentucky lady writes: "I find the Chin Strap of untold benefit. I had formed the wretched habit of sleeping with open mouth and this strap relieves it entirely. It has done for me all you claimed for it."

A Montana lady says: "I have tried your Eastern Muscle Oil, also your Diable Skin Tonic, and think there is nothing to compare with them--the most wonderful preparations I have ever used. Enclosed find $5.00 and send me another bottle of Diable Skin Tonic. Please send me fuller description of your $35.00 box."

The originals of these letters may be seen at Mrs. Adair's, but no names are published or letters shown without writer's consent.

Some of Mrs. Adair's preparations and their cost are here given. Ganesh Eastern Muscle Oil is world-famous as a muscle producer and skin food. Price $5, $2.50 and $1. This is a secret preparation, and the story of its discovery is told in Mrs. Adair's book, "How to Retain and Restore Youthful Beauty of Face and Form," 25 cents.

Ganesh Balm Cream can be used for the most sensitive skin, unequaled as a face cleanser and a skin food, $3, $1.50 and 75 cents.

Ganesh Eastern Cream, to be used with the Muscle Oil—the Greatest Skin Food in the World; feeds the tissues, keeps skin soft—$5, $2, $1 and 75 cents. Ganesh "Diable Tonic" removes puffiness under the eyes, closes the pores, makes skin clear and firm—a wash for tired eyes—$5, $2 and 75 cents. Ganesh Lily Sulphur Lotion, the prescription of a well-known London skin doctor, cools face flushing, removes irritations of the skin, sunburn, redness and freckles, $2.50, $1.50. Chin Strap, $5 (double strap, strongest make, $6.50. Forehead Strap in rubber, $5; in leather, $4.

THE BEAUTY BOX, specially prepared for the traveler, and most convenient for use in the privacy of the boudoir. It insures, directly at hand, on the toilet table, every known requisite for cultivating beauty at home.

The larger box is Japanned (illustrated here), has lock and key and fitted with compartments that hold neatly and compactly 15 of Mrs. Adair's Guaranteed Ganesh Preparations. Price Complete (express paid) $35.00.

A fuller description, and many hints on "Beauty Culture" sent on request. A Smaller Toilet Box (of strongly made corrugated paper) also fitted with compartments (especially designed for post orders) contains Six of Mrs. Adair's Ganesh Preparations as follows:

Eastern Muscle Oil, Diable Skin Tonic, Lily Sulphur Lotion, Eastern Balm Cream, Beauty Sachets (for use instead of soap, prevents oily skin), Bandelettes (removes tired line appearance of the eyes.) Price Complete $5.

Appointments may be made for treatment at Mrs. Adair's rooms, 15 West 39th Street, New York, your hotel or residence, by telephoning 4384 Bryant. Hygienic Face Massage and Electrical Face Treatments (Vibro Treatment included) at Mrs. Adair's Rooms cost $2.50 (course of six treatments $12.00). Ladies only are received Mrs. Adair's Salons abroad are at 92 New Bond Street, London, and 5 Rue Cambon, Paris.

Mail orders have prompt attention.

Instructions for home treatment being sent.

Mrs. Adair's Ganesh Preparations are Absolutely Pure, Most Hygienic and Beneficial, are recommended by the Medical Profession and used by Royalty all over the world.

JANE
INCORPORATED
Gownmaker

Originator of the Jumper

Creator of Gowns of Distinction and Refinement

For Morning Afternoon and Evening

Entirely to Order

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New York

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TRADE MARK

The New Directoire Undergarment

An entirely original undergarment, modelled on the latest lines of Fashion.

The Sheathbocker is a combination Brassiere and Knickerbocker worn directly over the corset.

Eliminates corset cover, chemise and petticoat.

Affords ample protection and warmth, at the same time gives the correct lines and proper foundation for the perfect fitting of the newest style gowns.

Made in fine Nainsook or Sateen, $3 each. Silk, $6 each. Messaline, $10 each.

Colors, white, black, pink and blue. Sizes 32 to 46 inches bust measure. Length from waist to knee 23, 25 and 27 inches.

At all leading stores. Ask to see them. If your dealer can't supply you, send us his name with price, bust and leg measure and we'll supply you direct. If you are not entirely satisfied return the garment and your money will be cheerfully refunded.

CHARLES R. DeBEVOISE CO.
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FOR formal—and all other occasions—the glove that is correct in style should be chosen.

FOWNES GLOVES

are ALWAYS correct, and are well made besides.

There is no substitute for Fownes Gloves, any more than there is a substitute for good manners or good taste.

Sold by good stores everywhere—never under any other name than Fownes.

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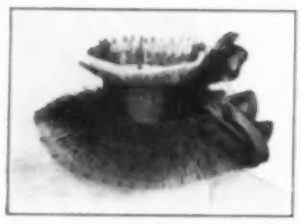

Price, $1.50

Made in dotted net and satin; white or black

Price, $1.00

Made in net and satin; white or black.

Sent by mail, postage prepaid, on receipt of price.

EMILY LESTER MUNN

103 Plymouth Ave. Rochester, N. Y.

THE NEWEST BOOKS

BOund in coarse strong cloth, and printed on thick paper in blue ink, with page decorations of the same color, is the volume entitled Catch-Words of Patriotism (A. C. McClurg & Co., Chicago; $1), a collection of brief utterances compiled by Wallace Rice from the writings and speeches of American public men and poets from revolutionary days to the present time, which, perhaps, some may regard as also a revolutionary period. There is an interesting photo-engraved frontispiece.

Rover, the Farm Dog (Little, Brown & Co., Boston; $1.25), is a book of country stories and descriptions such as only America produces. The human characters are farmer folk of the more intelligent and refined order that one may encounter in almost any part of the United States where small farms are well cultivated by their owners. The other characters are dogs of all degrees, and their pleasant or moving adventures make up the interest of a wholesome book suited to boys and girls of ten or twelve.

A rich and charming illustrated volume is Along the Rivieras of France and Italy (Dent, London; Macmillan, New York; $2.50, by mail $2.72), of which both text and illustrations are by Gordon Home. The text, partly historical, partly descriptive, partly anecdotal, is done with spirit and charm. Mr. Home has the courage to point out the absurdity of Arthur Young's description of a sunny and delicious bit of the Riviera as gloomy and lugubrious. He insists especially upon the charm of little-known places in the Italian Riviera, and both text and illustrations prove the truth of his words. Twenty-five illustrations in color and as many in black and white give a lively impression of the picturesque charm which distinguishes the region. Mr. Home's best colored pictures are entrancing things, and the black-and-whites are extremely well drawn and effective for the purpose of illustration. The book is a worthy number of the Old World Travel Series.

Mrs. Edith Ogden Harrison, who has written several fairy books, publishes through A. C. McClurg & Co., of Chicago, The Flaming Sword, a set of stories founded upon Biblical narratives, but widely departing from the letter and the spirit of the text. The account of the angel with the sword of flame that kept the gate of Paradise furnishes the motif for the story giving title to the volume. Other subjects are Ruth and Boaz, from which some Scriptural features are judiciously omitted; Esther, Jacob's Ladder, and a supposed incident of the flight into Egypt. In form the volume suggests a book for children, but the language of the tales is addressed to adults, though mostly it is simple enough to be read aloud to children above the age of eight or nine. Lucy Fitch Perkins furnishes illustrations agreeable in coloring, and for the most part well drawn. The book sells at $1.25 net.

The Maxims of Methuselah, by Gelet Burgess (F. A. Stokes Co.), is, according to the veracious statement of the erudite translator, the only authentic rendering into the English language of the 330 parables attributed to the patriarch who lived for 969 years and had accumulated a profound knowledge of feminine psychology in its most complex phases. In fact, Methuselah prepared these maxims as a guide to his great-grandson Shem (when that bashful youth attained his majority) in regard to the fair sex. Thus in Chapter 8: "Observe woman and her ways, and be not deceived by false tidings; for a woman may use a lorgnon without being near-sighted, and not every one whose waist buttoneth up behind keepeth a maid." Mr. Louis Fancher, who has decorated and illustrated the book at the request of the author, has achieved his task with taste and with a keen sympathy for the humor of the text.

A book that is likely to be of high practical value, and considerable interest to many families, teachers and librarians, is Children's Books and Reading, by Montrose J. Moses, being a history of the subject, and embodying selected lists of books suitable for children of all ages. Mr. Moses has investigated a little known subject, and found in it much of interest and significance. For his more practical purpose he has consulted many librarians, and has obtained from them lists of carefully selected books covering a wide range of subjects and several languages. The author has thus performed a service of really high importance. His book deserves to be widely read and constantly referred to. (Children's Books and Reading. By Montrose J. Moses. New York: Mitchell Kennerley, $1.50 net.)

Catchwords of Friendship (McClurg & Co., Chicago) is a little book in boards, with decorations in color upon the ivy leaf and stem motive. The sentiments, two hundred in number, are in prose and verse and from many sourses, English and foreign.

McClurg & Co., of Chicago, publish at $1.50 an effectively decorated and unequally illustrated translation of Maeterlinck's Pelleas and Mélisande. The translator is Erving Winslow, of anti-imperialist fame, and Montrose J. Moses furnishes a critical introduction of somewhat ambitious character. The best of the illustrations are the portraits rather than those subjects taken from the scenes on the stage.

Arthur Jerome Eddy, whose literary excursions have taken him so far afield as to make him author of Recollections and Impressions of Whistler, has written Ganton & Co. (A. C. McClurg & Co., Chicago; $1.50), a story of commercial and social life in Chicago, which will doubtless be published later with a "key," so that all readers may know just what real persons are masked behind Mr. Eddys' puppets. The author shows the ugly side of trades unionism in its relations with employers, some of whom are weak enough to pay blackmail for the calling off of strikes, while others are base enough to pay for the promotion of strikes in which they see an opportunity of profit. Mr. Eddy contrasts cleverly three or four types of business men, and makes the supremely honest one among them deliver an impressive address on corrupt unionism. Side by side with the business life of the stock yards and the exchanges, is displayed the extravagant social life of many idle women, and a few men who are habitually idle or who steal time from business. Neither aspect of Chicago life is done with striking artistic restraint, but, on the other hand, the book is neither conspicuously crude nor cheaply sensational, and in spite of the odor of the slaughter house which will slightly assert itself even in the gayest social moments, Mr. Eddy's undertaking must take very respectable rank with the current efforts of modern American democracy to find self-expression in literature. There are many worse novels than this issued from excellent publishing houses.

Spinster Farm, by Helen M. Winslow (L. C. Page & Co., $1.50), sets forth the experiences of a worthy and enterprising maiden lady and of her immature but pleasing niece, Peggy, on a Massachusetts farm, whither they had betaken themselves to lead the simple, bucolic life, far from the madding crowd. They raised poultry, cherished several cats and a collie dog, and visited their neighbors. After a while Cupid was thoughtful enough to enter into the lives of both heroines and all went well. The story, while unpretentious, is marked by sprightliness and humor, and some of the characters, especially the native help, are drawn with considerable originality. The book is illustrated with photo-

MILLIONS

OF WOMEN

Regard Cuticura Soap and Cuticura Ointment as unrivaled for Preserving, Purifying and Beautifying the Skin, Scalp, Hair and Hands, for Sanative, Antiseptic Cleansing and for the Nursery.

Sold throughout the world. Depots: London, 27, Charterhouse Sq.; Paris, 5, Rue de la Paix; Australia, R. Towns & Co., Sydney; India, B. K. Paul, Calcutta; China, Hong Kong Drug Co.; Japan, Maruya, Ltd., Tokio; Russia, Ferrein, Moscow; So. Africa, Lennon, Ltd., Cape Town, etc.; U.S.A., Potter Drug & Chem. Corp., Sole Props., Boston.

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(Trade-Mark Reg. 66692)

Dainty Things For Babies

Send to-day for our illustrated mail-order catalog No. 15 containing every requirement for an INFANT'S COMPLETE OUTFIT.

Hand-made goods our specialty.

Above catalogue containing a list of BABY'S FIRST NEEDS and a sample birth announcement card will be sent in a plain paper sealed envelope for 2 cents.

ALBERT DWIGHT SMITH & CO.

309 Lyman Blog. Springfield, Mass.

graphs of the house before and after improvements, of scenes on the farm, and also of the faithful horse and the dog.

George Brandes's brief critical study of Anatole France in The McClure Company's Contemporary Men of Letters Series is, as might have been expected, an intelligent estimate of the Frenchman. It must be said that Mr. Brandes's illustrative quotations are not always, in their appeal to the American mind, quite what he finds them, but perhaps this is to be set down to the fact that they reach one sifted through the double medium of the critic's Danish mind, and his acquired English. French is sufficiently difficult to reproduce directly in English, and the interposition of the Scandinavian spirit increases the difficulty. Mr. Brandes has taken up many of France's individual works, and shown how they are imbued with the peculiar spirit of the man, but he has not emphasized quite sufficiently the highly distinctive fact that France, with a naked power of imagination rare among writers of any period, has chosen to make his work rather more critical than creative. He might have pointed out also that France possesses in a peculiar degree those Gallic qualities of style and that Gallic point of view which are the despair of the Teutonic mind, whether Continental or insular.

D. Appleton & Co. have published under the title The Complete Dressmaker, by Clara E. Laughlin, a most comprehensive work on dressmaking in all of its branches and one that every mother should place in the hands of her daughters insisting upon the demonstration of its practical lessons. The chapters on the various stitches, including the fancy one and buttonholes, and the definition of dressmaking terms, with hints as to the combination of colors and fabrics, are of interest to all women, while the lucid directions for the making of a tailored garment are worth many times the price of this book, which might be well used as a text book in our public schools. It is one of the very few works on the subject that can successfully withstand a dressmaker's criticism.

The simple directions for home millinery ought to make possible the manufacturing of very good-looking hats at nominal prices.

The Rev. Dr. Madison C. Peters came to the defense of the Jews some years ago in a volume which he has since revised and enlarged until now Justice to the Jews (McClure and Company, $1) is in effect a new book. The author, whose writing suggests pulpit oratory, and is thus far perhaps less effective in print than a less emotional style might have been, seeks to show how largely the world is indebted to the Jew for work of the highest kind in many departments of endeavor, and the showing is impressive. As a matter of fact, one reason for the widespread prejudice against the Jew lies in his intellectual superiority to many of his haters. Of political oppression the Jew has known none in this country, but of social prejudice he has been the victim from the beginning, and, as has often been pointed out, his own exclusive attitude has contributed to this form of discrimination. Dr. Peters' book is a good antidote to this instinctive Jew-baiting that too many of us who call ourselves Christians delight to indulge in.

Mosher, of Portland, has issued Francis Thompson's amazing ode, The Hound of Heaven, in a special limited edition, to be sold in three forms, at forty cents, sixty cents and one dollar. To read this ode for the first time is to make acquaintance with a new thing in poetry; to read it for the tenth time is to enjoy it perhaps ten times as much as at the first reading.

RECENT FICTION

Fergus Hume is a veteran novelist, who may be depended upon to tell a lively tale, if not a specially convincing one.

The G. W. Dillingham Co. has recently issued two new novels, entitled, respectively, The Sacred Herb and The Sealed Message, by this author. In the former a young girl discovered unconscious in the room of her murdered uncle, with whom she had lately quarreled, is accused of the crime. In emphatically denying her guilt, the niece claims that on entering the room she was overcome by a sweet, sickly scent like a tuberose. This statement serves to remind the hero, Lord Prelice, of a peculiar sacred herb, which was used in the rites of certain savages he had met in his travels. After a deal of complications, this clue leads to the unravelling of the mystery.

In the second story a maiden is held in durance vile by a wicked guardian, who plots to gain full control of her fortune. To prove that the girl is insane the villain somehow secures a phonographic record, which purports to be an appeal from the heroine for some fairy prince to come to her succor. This record is thrown into a river and picked up by two youths out fishing—one a poet and the other a lawyer. The Sealed Message is a mildly amusing tale.

Mr. Hamilton Mabie, in his occasional character of literary constable, appears with nearly a dozen old offenders, whom he presents at the bar of public opinion for rejudgment. In other words, he has brought together, with a short critical and philosophical introduction, eleven short stories, under the title: Stories New and Old, American and English, most of them famous as the work of recognized masters, one, at least, William Austin's Peter Rugg, The Missing Man, notable as a tale by au author unknown to the general reading public of to-day. Others of these stories are by Dickens, Hawthorne, Poe, Stevenson, Shorthouse, Aldrich and Owen Wister. The book is illustrated with portraits. The Macmillan Co. $1.50.

John Oxenham's A Man of Sark (Baker & Taylor Co.) is a stirring and picturesque romance of adventure. The scene is laid in the tiny Channel island of Sark, or Sercq, where feudal observances still hold which date back to the time of Rollo, Duke of Normandy, and where practically the same families have been in possession of the same lands since the allotments made in the reign of Queen Elizabeth. The time is about the year 1800, when England was at war with France and Spain. Philip, the hero, tells the story of how he grew up in his island home, fell in love with his early playmate, and then had a perilous experience in thwarting the evil designs of a whole string of cutthroats, pirates, and villains generally, before he could fairly claim the maid as his own.

Grover Clay's novel, entitled Hester of the Hills (L. C. Page & Co.), is the utterly improbable tale of an uncouth Ozark mountain girl, who was transformed in the short space of three months into a highly educated and refined woman of the world. This beneficent, magical change is wrought by the middle-aged millionaire hero who, somewhat frail of body himself, yearns for healthy descendants. For two decades this philanthropic individual had searched the world over for a physically perfect woman. Then one fateful day he beheld Hester, and murmured "Eureka!" The publishers make the cheering statement that this book "has a motif new in life and unusual in fiction."

A Gubernatorial struggle in Massachusetts, with politics old and new, is the main theme in Matthew Porter, by Gamaliel Bradford, Jr. (L. C. Page & Co.). There is an obscure love story in it, too, but the really essential thing in the novel is politics, and through many pages we read of a glorified Democratic party as it ought to be. The hero is greatly aided in his fight against the machine by letters published in the newspapers and signed "Democrat." The announcement of the identity of the writer wins the election and the lady for Matthew Porter.

Lynch's Daughter (McClure), is a novel by Leonard Merrick, in which the central theme is the conscience, not artistic, but moral, of an artist versus the temptation of vast wealth which may be had by his wife if only she and her husband will overlook the fact that her father has obtained it by predatory means. The artist sets out with the determination to have nothing to do with tainted money, indeed, to have nothing to do with Lynch's daughter herself. Embarrassed, however, by a plump proposal from the girl herself, he yields, upon her promise to live on his income. This, unhappily, turns out to be nothing in particular, and after that there is old Lynch's forty million dollars always dangled before the noses of the pair. The situation is interesting, but Mr. Merrick's art is hardly up to his invention. Wild horses shall not draw from us here the secret of the outcome between conscience and temptation.

AUGUSTE METHOD of REJUVENATION of the Face Neck and Hands

LONDON PARIS

VIENNA NEW YORK

We give written contracts to:

Permanently rebuild hollow cheeks and sagging muscles *without surgery or injections.*

Eradicate all wrinkles, scars, acne, small pox markings, freckles, discolorations, etc., *without acids.*

The only method that is practically painless.

Requires but eight days.

Investigation solicited. Send stamp for descriptive booklet.

Ladies finding it inconvenient to visit New York or to take immediate advantage of our treatments, can secure considerable relief by using the Marie Antoinette preparations, which are closely allied to and form a part of our special treatment.

Marie Antoinette VITAL ASTRINGENT

THIS induces natural contraction in the organic tissues and muscles, thereby preventing sag and wrinkles, and preserving the firm contours of youth. To be applied nightly to the softer tissues around the throat, chin, neck and under the eyes. Put up in two sizes. Price, $2.50 and $3.50.

Marie Antoinette NUTRIENT CREAM

A MODEL cold cream, said by connoisseurs to be the finest on the market today. Cleansing and soothing to the skin. It will not clog the pores or induce hair growth, and is absolutely free from the evils attending the use of inferior grades. Put up in two sizes. Price, $1.25 and $2.50.

Marie Antoinette SOOTHING LOTION

AN antiseptic stimulant and tonic. Acts directly upon the nerves of the skin, causing immediate action throughout the impoverished capillary system. As a face wash it is delightful, cleansing, cooling and soothing. Put up in one size. Price, $2.00.

The Palingenesis Co.

11 WEST 30th STREET, NEW YORK, N. Y.

Sattler's BERLIN No. 44 Hair Restorer

A New Discovery

After many years of conscientious work, to produce a restorer for the hair to its natural color, I have at last solved the problem. **Sattler's Berlin No. 44** will restore faded and bleached hair to its natural color from an ash to a deep black, with positively no red. **Just one application.**

One entire floor equipped with beautiful daylight rooms for this delicate work, with expert analysts in attendance.

Samples of your hair received by mail and colored to the desired shade.

A most complete line of the finest quality of hair and tortoise shell goods in the main store.

Hairdressing in all its branches.

Reliable goods and first-class work the merit of my success.

G. SATTLER

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Telephone 203-204 Mad. Sq.

Send for Booklet

Jessette INC.

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"Country Club"

Price $16

Large, black, round crown sailor hat, made of black silk, and trimmed with white wings, ribbon velvet and ornament. Copied in any color or combination.

4 West 33rd St.
New York *Opposite Waldorf*

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J. PARKER PRAY'S
TOILET PREPARATIONS

No. 1952 Guaranteed under the Food and Drug Act, June 30, 1906.

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The marvellous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing: of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

Ongoline

Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles.

Cream Van Ola

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name Dr. J. PARKER PRAY is on every article. Send stamp for illustrated booklet.

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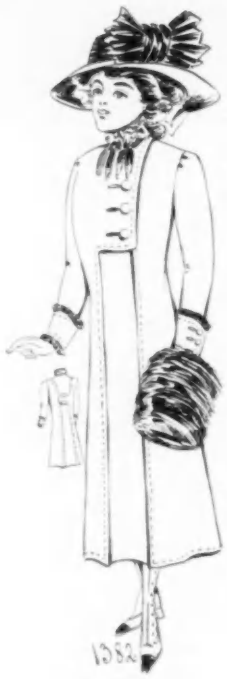

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We have successfully combined in the Wade Corset the heretofore irreconcilable trio, **GRACE, FASHION, HYGIENE.** Specialized methods combine to make the corset unequalled in fit and durability. A distinctive feature is the vertical rows of elastic insertions in front.

The garment is one of grace and comfort and assures every woman a better figure.

Mail orders promptly filed. Send for measuring blanks.

Patrons living at a distance may be assured of satisfaction, ordering by post.

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Fashion Says---

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(Trade Mark)

THE BORDEN OBESITY CURE

DissolvesFat

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Leaves the flesh smooth and firm

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Don't Diet---Don't Dose

FATOFF will reduce your corpulency to a normal size in 30 days and your figure to a desired size in 60 days. The method is simple and pleasant; **external application only.**

If you find yourself taking on fat, and you cannot come to the Borden Institute, purchase FATOFF and

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It is easy and pleasant to apply and will keep down your superfluous flesh. There are absolutely no disagreeable features. The Borden Institute treats ladies only.

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In designing figure lines an "Ideal" is established without consideration to difference in height or weight.

The standard figure lines having been established, it requires the skill of an expert corsetiere to design various models along these lines that will be adaptable to the various figures. In each case these models should be fitted and adjusted to the figure by the designer, and unless this is done most perfectly, the figure lines are bound to be defective.

We have prepared a large variety of models of the current "sheath" style, which we can carefully adjust to any figure. These Olmstead "ready-to-wear" corsets, equal in model and workmanship to our best custom made corsets and perfectly fitted, are sold at

$6.00 and upward.

Olmstead custom made corsets, designed and tailored for each individual figure

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Particular attention is called to our Combination Lingerie Suits. This is a triple garment of unique perfection. A union of corset cover, skirt and drawers; a faultless model of Comfort, Elegance and Grace. To stout women the garment is a boon, for fitting the figure like a glove, it reduces the size of the hips, bust and waist, and does away with much superfluous attire. These points make them the first choice of the fastidious.

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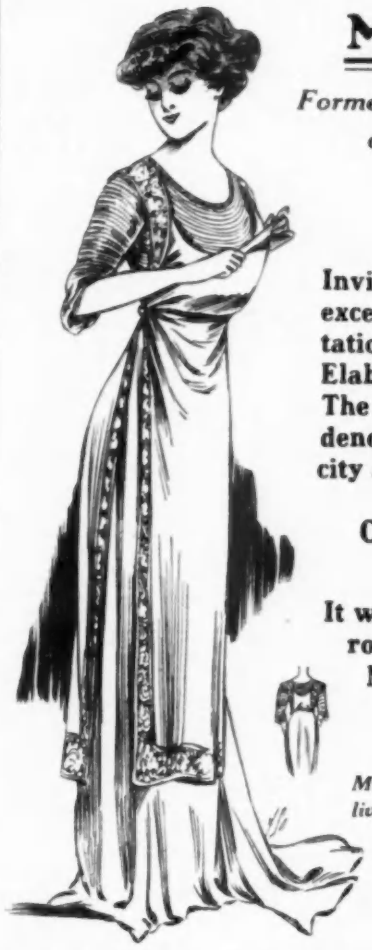

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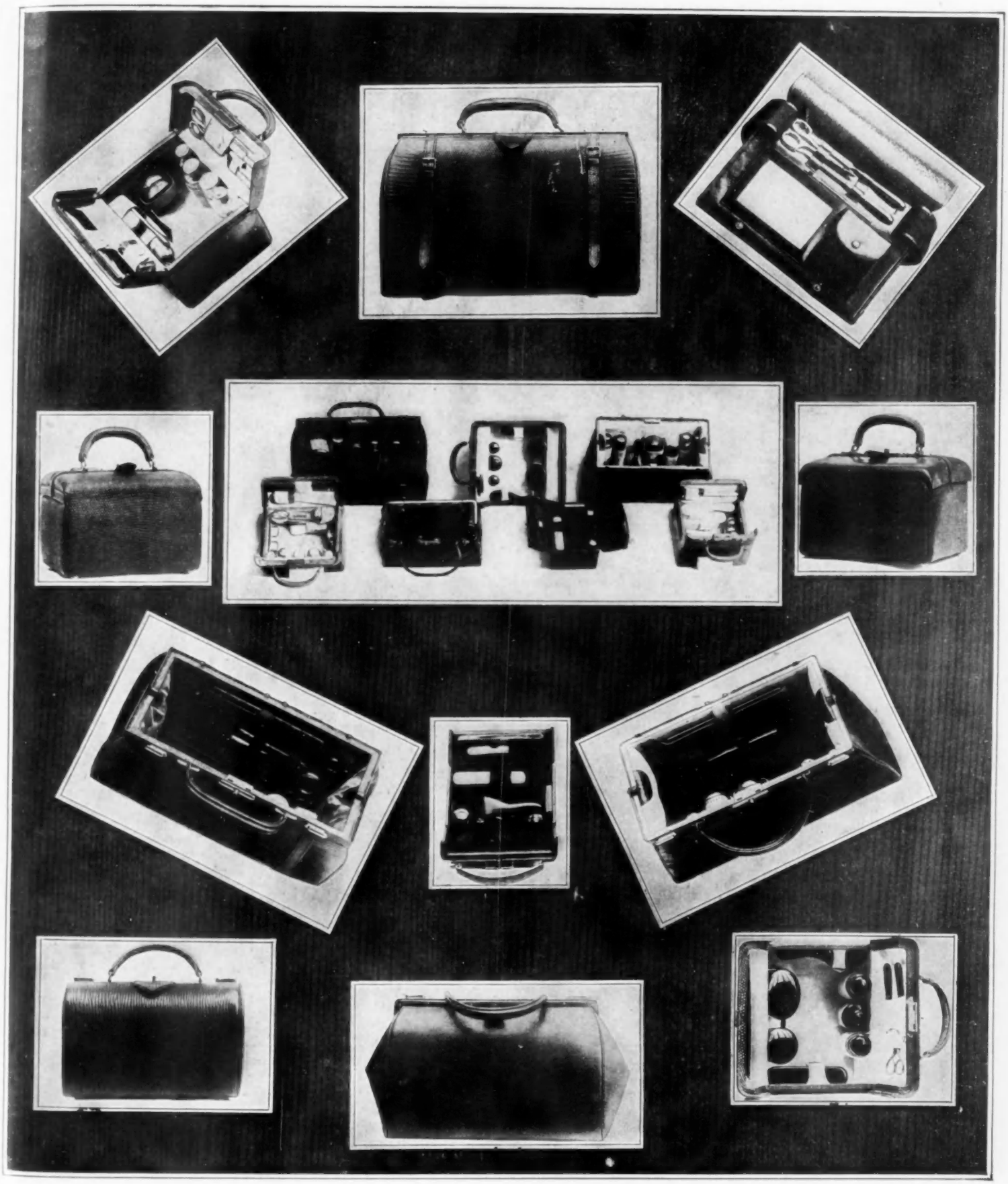

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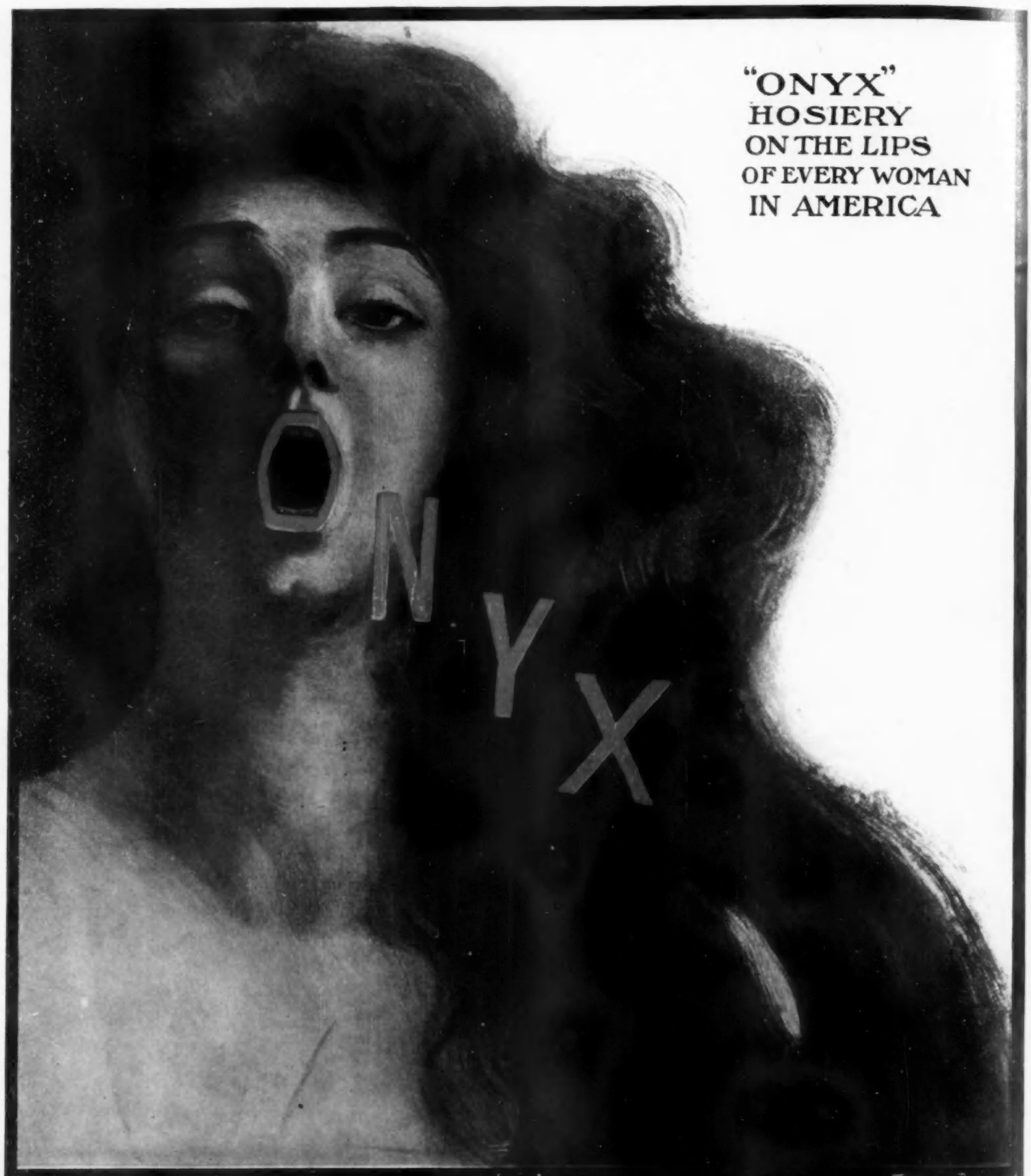

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